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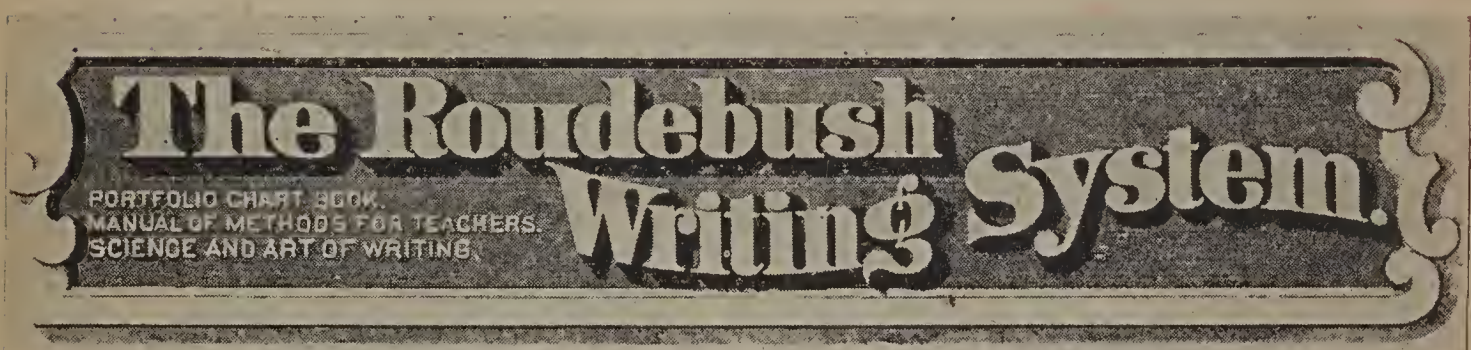
Manual of Methods

FOR TEACHERS OR SELF INSTRUCTION.



BY

E. H. ROUDEBUSH.

PUBLISHED BY

CENTRAL SCHOOL SUPPLY HOUSE, CHICAGO.

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A MANUAL FOR SCHOOLS AND SELF INSTRUCTION.

MANUAL OF METHODS

BY

E. H. ROUDEBUSH,

Author of the Roudebush Writing System.

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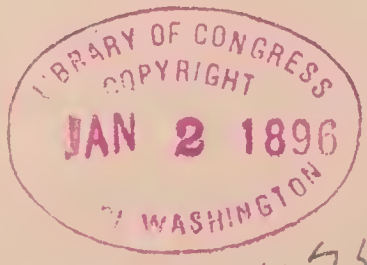

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"True ease in writing comes from art, not chance,
As those move easiest, who have learn'd to dance."

L. Sa Cuog. 2 5, 1911

PREFACE.

This little Manual of Methods has been prepared, not to present a great variety of methods, but to illustrate and explain how to carry out one comprehensive method of teaching writing.

That this method cannot fail to produce excellent results, if carefully studied and faithfully carried out, is proved by the experience of many teachers who have given it a trial and followed its instructions.

The experience of these teachers, numerous experiments, and careful observations during several years, warrant us in affirming that any teacher (even though not a skilled penman), who adopts this method and faithfully carries out the prescribed course, can obtain surprisingly excellent results equal to, if not more satisfactory, than those generally obtained by special teachers of writing.

We have yet to learn of any teacher who, having once adopted this method, has abandoned it for another, while we have heard of many who have changed or modified prescribed systems to conform to this method. We have innumerable testimonials to the effect that this method has been uniformly and remarkably successful in improving the writing of all grades of pupils in a very short time.

The simplicity of analysis; the ease of execution of the letter forms; the novel, convenient and economical style of chart and practice sheets (dispensing with the copy book); the easy gradations of the course; the labor-saving and effective system of marking pupil's exercises; the plan of individual instruction and the requirement that each pupil shall keep up to his own standard—as shown by his specimen sheets; the understanding, by the pupil, of the next step in his progress and the interest thereby evoked; and the other special features of this method; will, we feel very sure, commend themselves to the practical teacher, as soon as they are examined and understood.

The within pages provide the necessary explanations and illustrations.

We ask you to give them careful reading and patient examination, and believe you will feel well repaid in so doing.

We shall be pleased to correspond with you.

INTRODUCTION.

The course outlined in this Manual conforms to the course prescribed in the Portfolio Chart Books.

This book is arranged in Four Parts.

PART I includes all that may be necessary or safe to introduce into the Public Schools: *First*, because it outlines a complete course in writing, and gives a plan of following the course, whereby each pupil is required to learn each exercise thoroughly as he progresses. *Second*, because few teachers can be specialists in this line, and their teaching should be confined to methods which they can use safely. *Third*, because this part presents all that is being done or that is required in a large proportion of the schools. *Fourth*, because the methods of teaching and the prescribed drills fully prepare the pupils to write a hand that becomes individual and characteristic, without losing correctness or legibility.

PART II contains suggestions concerning those phases of teaching and practice that teachers and pupils of most public schools might better omit entirely; but all teachers who feel that they know when and how to introduce the exercises therein illustrated and explained should use them in their proper place.

PART III comprises subjects of general importance in connection with learning to write, and special information to teachers using the Portfolio Chart Books.

PART IV is set apart for Vertical writing. Most of the illustrations correspond to those of the Slant hand in Parts I, II and III, and the instructions accompanying the illustrations in the Slant hand apply also to the illustrations in the Vertical hand.

Most of the script illustrations in this Manual were photo-engraved from the Chart Books. The copies in the Primary, Intermediate, and Advanced Chart Books, respectively, are appropriate for the pupils using them. The requirements as to skill in executing the letter forms, as well as the length of words to be written, are carefully graded. Some of the formative, movement, position, and penholding exercises in this book are photo-engraved from pen work, done without special attempt at precision, so that the exercises may not be considered too difficult by the unskilled writer. Throughout this Manual we have attempted to make the general plan definite and plain, and to explain writing in various ways, and how to execute it. We

have tried to make it simple without rendering the instructions child-like, teachers being expected to devise such expedients as they may choose, to suit the occasion.

Teachers are not required or expected to use all the methods suggested in this Manual, unless they can do so successfully, and desire to use them. But the teacher is expected to carry out the general plan of Practice Exercises and Specimens in the Regular Course, and to assist the pupils in accordance with the methods in this book, or some other methods of instruction and drill that may be as good or better in their hands.

We believe, however, that all teachers will be well repaid if they adopt the methods suggested in the several charts and verbal instructions herein, and incorporate them in their own individual plans of instruction.

PART I.

PRELIMINARIES.

PENHOLDING.

Teachers should secure correct penholding by every pupil, by means of practice on easy exercises, such as sliding, making dots, making figures and practicing the long connective exercise with *o* across the page from left to right. See Exercise 26, Primary Exercise Chart in the Primary Book and in this Manual.

Learning to hold the pen requires persistent effort and patience on the part of teacher and pupil for a month, possibly, but nothing is lost. for when correct penholding once becomes established it is an easy matter to maintain it, and it is an essential. See Penholding, in Part III.

POSITION.

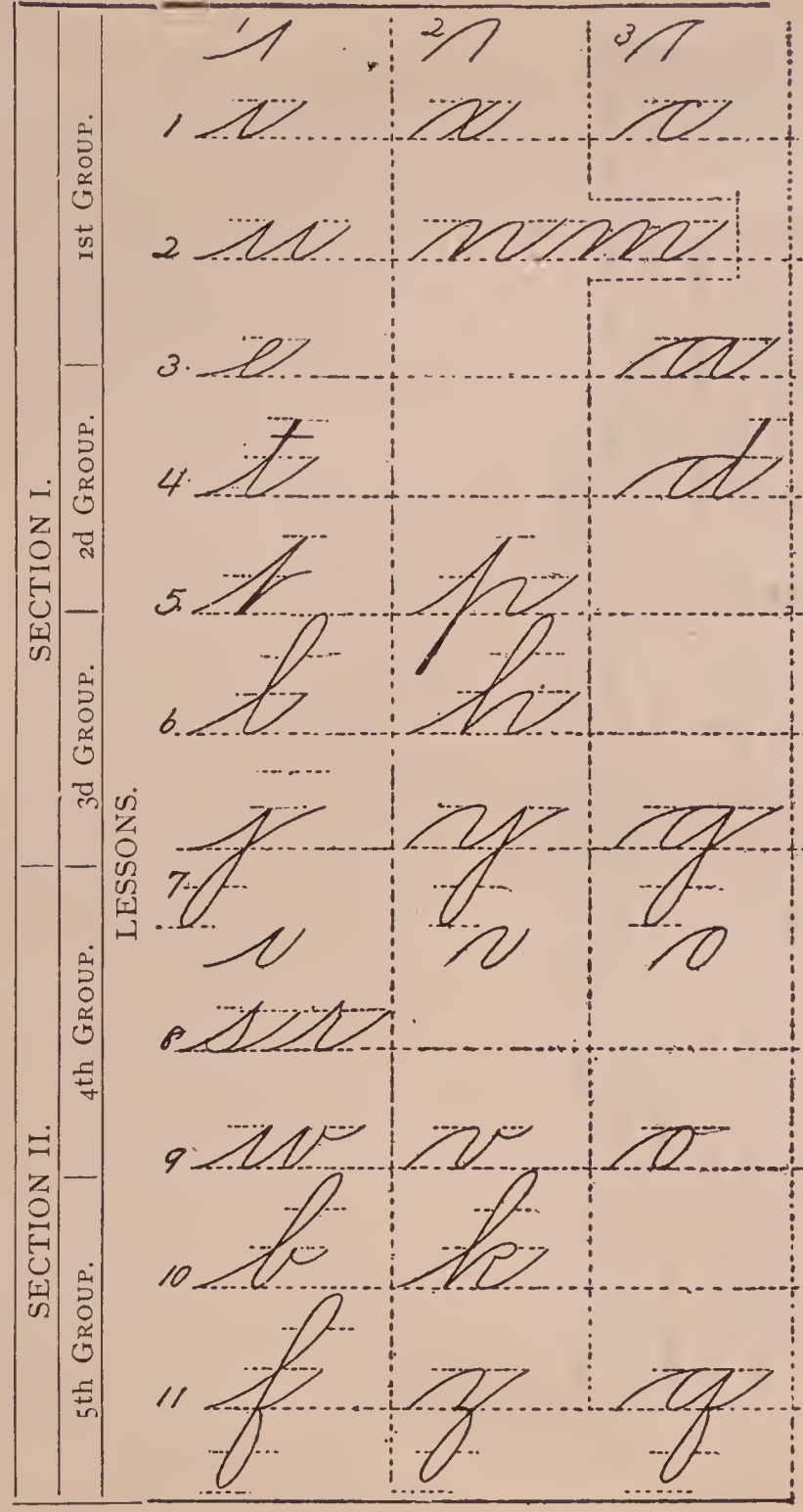
The correct position should be explained, but it is better to require exercises that will create interest and induce an interested position, which is a correct position, almost invariably. See Position Exercises, in Part III.

THE BEGINNING.

Pupils ought to learn the figures, in the order in which they are given in the Primary Exercise Chart, before beginning to learn to write the course as outlined in the Small Letter Chart, but they may begin on this regular course after they have learned 1, 4, 7, the first division of figures.

Pupils should be told that each one must commence by making the first principle, and practice writing it until the teacher approves the work, when he may pass to the next, second principle, and then to the third principle, then *i*, and *x*, and *c*, and *u*, and *n*, and *m*, and then a word, in length according to the ability of the pupil, and then a specimen (a page of words miscellaneously arranged), that does not contain letters not already learned. They should be told that each letter, word or specimen is an exercise, and that when they begin to write one exercise they must not write any other until their work is approved by the teacher, when they must begin on the following exercise. See To Pupil, page 6, in the Chart Book.

SMALL LETTER CHART.—(Regular Individual Course.) From Intermediate Chart Book.



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TEN SPECIMENS—Each to be repeated (words not in columns) until a page is written. Do not attempt to write a specimen until you have learned to make all letters in the specimen correctly; compose other words not using letters in advance of specimen.

cumin minx

canine acme

execute timid

penitent pant

human heeled

timely judge

exercises risen

whosoever wove

brought bleak

frieze quaff

SPECIMEN NO. 1.

in min mix cum minim minx cumin minium minimum mucic.

SPECIMEN NO. 2.

me an am ax aim ice ace nine mine mice mince came; annex maximum acme.

SPECIMEN NO. 3.

tin ten and end tax, time dime amid; taxed mind dance demand meditate immediate adduce.

SPECIMEN NO. 4.

it ant pit put pad, pint cent paid dupe, ancient cement painted patented anticipate antedate.

SPECIMEN NO. 5.

lin him lid all ill, than lance lain hide head laid lead hall; humane enhance headland alliance all hail.

SPECIMEN NO. 6.

aye age gay jay, cage aught caddy city candy judge; audacity augment authenticity calling immediately.

SPECIMEN NO. 7.

sir jay rag, rise sire mire rinse raise stay string; stratagem sprightly jurisprudence.

SPECIMEN NO. 8.

we vow vie oil, wave will vein rose vail; avenue having wearing slavish groundless.

SPECIMEN NO. 9.

bin ken cab ink, bake know king bring blow bright; knowing blowing kingly rose-bush.

SPECIMEN NO. 10.

Make your own words, using the letters of this lesson in them.

REGULAR INDIVIDUAL COURSE.

SMALL LETTER CHART.

In the small letter chart, the pupil has the entire course of small letters before him on one page, arranged in a classification chart, which is a continual self-instructor.

The letters are arranged in three divisions, vertically, and eleven lessons, horizontally, for the study of form by comparison.

The first division is headed by the first small principle and the key letter *i*; the second division is headed by the second small principle and the key letter *x*, and the third division is headed by the third small principle and the key letter *c*.

There are twelve letters in the first division, all of which have the *i*-form or the first principle only.

There are nine letters in the second division, all of which have the *x*-form (omiting the cross) or the second principle, but four of these letters have the first principle, and each of them is found in a lesson, headed, as nearly as possible, by a letter having the same form of the first principle. *p* is preceded by final *t*, of the same form of the first principle. *h* is preceded by *l*, of the same form of the first principle. *y* is preceded by *j*, of the same form of the first principle and *h* is preceded by *b*, nearly of the same form of the first principle.

There are six letters in the third division, all of which have the *c*-form (omitting the dot) or the third principle, but four of these letters have the first principle, and each of these letters is found in a lesson headed by a letter having the first principle of the same form, where possible. *a* is an exception, the lesson being headed by *e*, which has a modified first principle, and *a* has the standard first principle as found in *i* and *u*. *d* is preceded by *t*, of the same form of the first principle; *g* is preceded by *j*, of the same form of the first principle, and *q* is preceded by *f* of the same form of the first principle, nearly. Each of the key letters (*i*, *x*, *c*) has a special mark. Each of the letters except those in the first, second and ninth lessons, and the letter *r* and final *t* has an *extension*, with *one* principle.

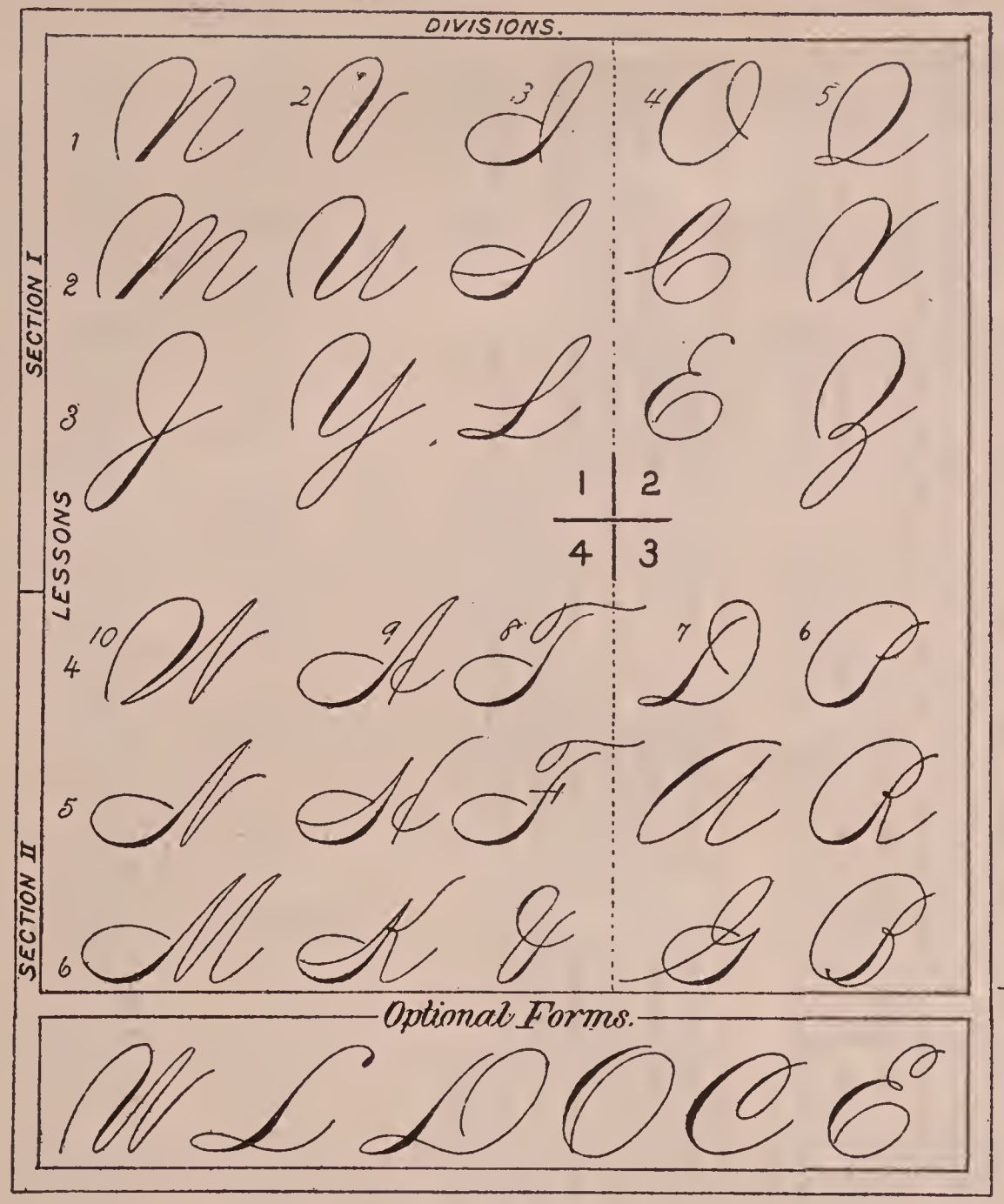
The course is separated into two sections with reference to the simplicity of strokes, and in each of these sections the letters are arranged in groups with reference to height.

The lessons in each group occur in the order of simplicity, thus making the gradation complete and easy. Each lesson is a review of principles.

The printed words with the lessons are for specimen pages. (See specimen.)—Words to the comma, for first degree; to the semicolon for second degree; and all, for third and fourth degrees. The script words are for *practice*, before attempting the specimen; one of these words is sufficient for practice.

This chart, for study and practice, is a complete course in small letters, and little else is necessary.

CAPITAL LETTER CHART.—(Regular Course Continued.) From Intermediate Chart Book.



Ninety

County

Lansing

Wheeling

Racine

Georgia

1111 4444

7777 2222 5555 3333

0000 6666 9999 8888 $

SPECIMEN NO. 11.

Nine minimum men came running. Vanity of vanities all is vanity. Indianapolis is the capital of Indiana. Oranges grow on trees. Quincy is a city in Illinois.

SPECIMEN NO. 12.

Much practice is necessary, to write well. Use good pens and good ink. Smooth writing comes from much practice. Careless habits lead to sin and ruin. Xerxes was a great general.

SPECIMEN NO. 13.

Judgment says form and speed are twin sisters. Youth is the time to learn. Loops in writing are always incidental. Ever be honest and faithful. Zealous pupils will succeed.

SPECIMEN NO. 14.

Wisdom is the principal thing. Aim to reach perfection. Train the eye to see and the muscles to act. Drawing marks slowly is not good writing. Plow deep while others sleep.

SPECIMEN NO. 15.

Never write in a hap-hazard manner. Hold the pen properly, always. First study the lesson, and then write it. Advancement should depend on individual merit. Real capital letters are made without loops.

SPECIMEN NO. 16.

Make hay while the sun shines. Know what you wish to make before trying. Good deeds will be remembered. Be kind to all you meet.

SPECIMEN NO. 17.

Newark, Maine, July, Venice, United States, Yates Center, Indiana, Long Island, Cincinnati, Evansville, Quincy, Zeandale, Denver, Atlantic, Gainsville, Providence, Richmond, Paltimore, Florida, Havana, Kentucky, Xenia, Wellsville.

The above sentences are merely suggestive Pupils should compose good sentences of their own to correspond with the lesson.

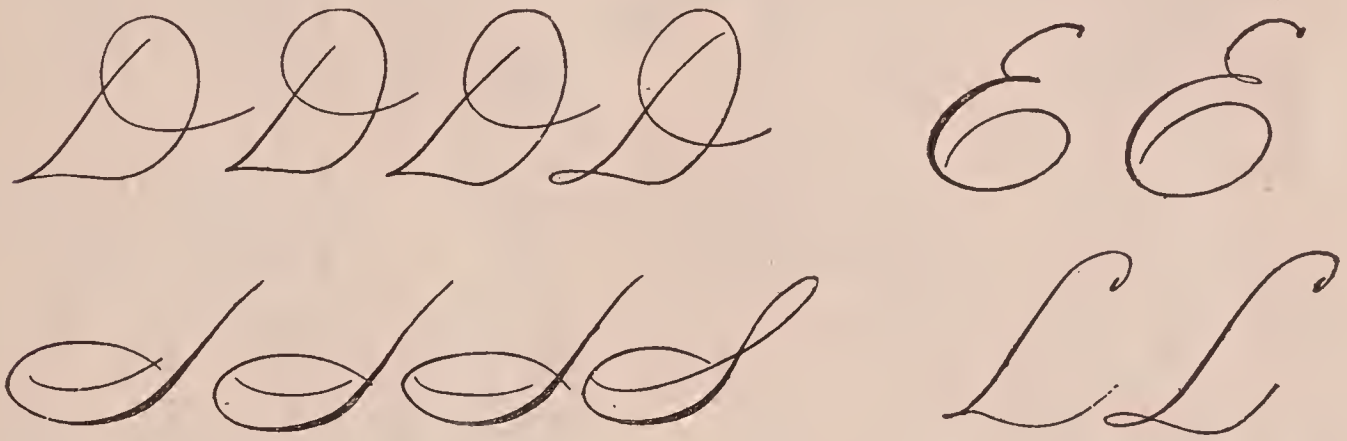
CAPITAL LETTER CHART.

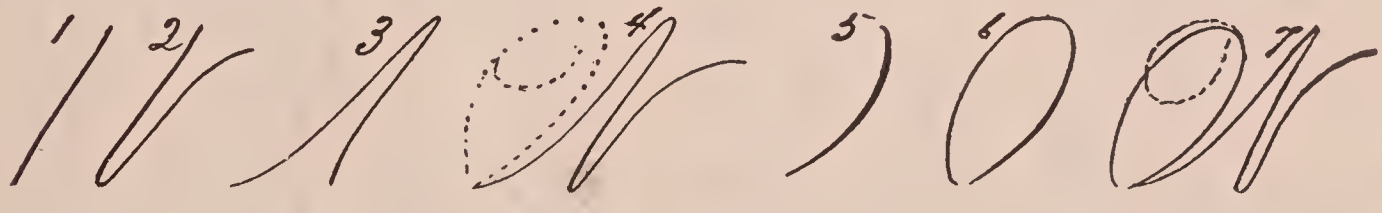
This chart shows the capitals in two sections with reference, in general, to the simplicity of executing the form of letter and in four subdivisions with reference to the kind of stroke in the principles. The left side of the chart comprises letters of direct (straight) main strokes, and the right side comprises letters of oval strokes. The first division comprises the simplest letters and those which, in the main, are most like the small letters of the same name. They are *N, M, J, V, U, Y, I, S, L.*

The second division comprises the simplest oval-stroke letters. The third division comprises letters having oval and direct stroke, and the fourth division comprises letters of direct stroke, and all letters, except *X*, that requires to raise the pen in making. It also contains duplicate forms of *A*, *N* and *M*, which need not be learned, as the other forms are more correct and more practical.

The easy step from small letters to capitals makes the progress very easy and natural.

SUGGESTIONS.





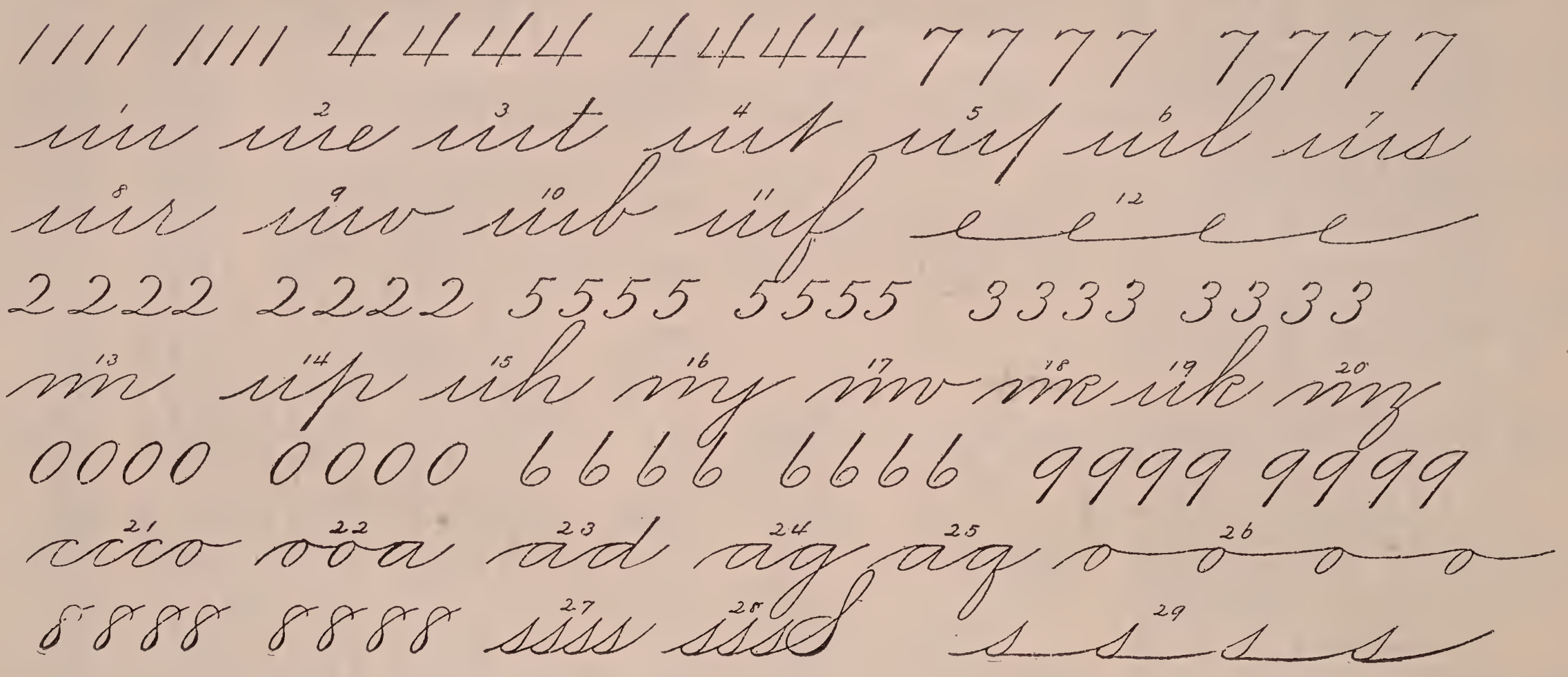
Each of the above letters in the first two lines is as much a real letter without the loop as with it. In D, E and L, the loop is the result of free movement at a close joining. The proper way to get the loops in all such cases, is by practicing the joining in close movement, as shown in the above, and then the same in free movement, and the loop occurs as it should be, without special effort to make it. It is very easily learned in this way. In S the loop is necessary to give body to the upper part of the letter, but it is learned easiest by treating it as a resultant of making the form as the first three, by raising the pen, and then attempting the same without raising the pen.

This plan of securing the proper form of loop in S, suggests the proper plan of securing the loop, free extensions, in the small letters.

The third line shows a method of learning by principle. (1) is the simple first principle without a beginning stroke. (2) is the same, compound. (3) and (4) are (1) and (2) with a beginning (connective) stroke. (5) is the simple second principle (oval) without a beginning stroke. (6) is the same with beginning stroke. (7) shows the two principles joined to form W.

These principles are given in this order to suggest the necessity, sometimes, of making special practice exercises of each form of principle and then joining them to make a letter.

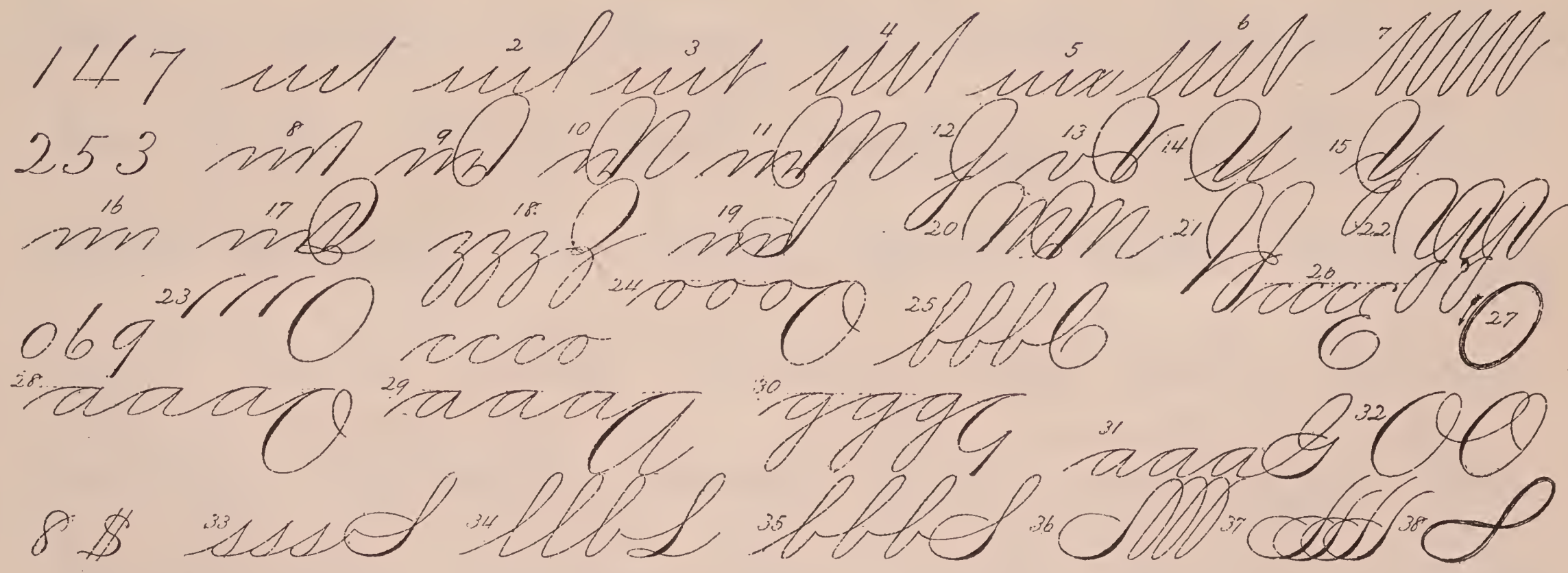
EXERCISE CHART, No. 1.—(Developing Exercises.) From Primary Chart Book.



This chart is from the Primary Chart Book. It suggests drills on the four divisions of figures to be followed up with drills, on the four divisions of letters respectively. Each letter is developed from practice on its simple standard principle. In exercises 9 and 10, compound principles are developed from practice on the corresponding simple principles.

These should be practiced in five-minute unison drills at the beginning of the *Writing Period*, and the drill should be to time counted, or marked in some other way. Music is the best way of marking time. 1 (one) and 0 (cipher) should be written to the close count "*one*" to place pen, and "*two*" to execute. 4, 7, 2, 6, 9, and 8 may be written to the somewhat freer count, "1," "2," "3," and 5 and 3 to the closer count "1," "2," "3," "4." The exercises are all written to the count 1, 2 ; 1, 2 ; 1, 2 ; 1, 2 ; 3, except exercise 5, which has no finishing stroke and hence has no count "3." Where compound strokes occur, the true method of execution will be better indicated by adding the syllable "*y*" as "2*y*" or "1*y*." In exercises 9, 10, 11, 17, the count would be 1, 2 ; 1, 2 ; 1, 2 ; 1, 2*y* ; 3, and in 18 nd 19 it would be 1, 2 ; 1, 2 ; 1, 2 ; 1*y*, 2 ; 3.

EXERCISE CHART. From Intermediate Chart Book.

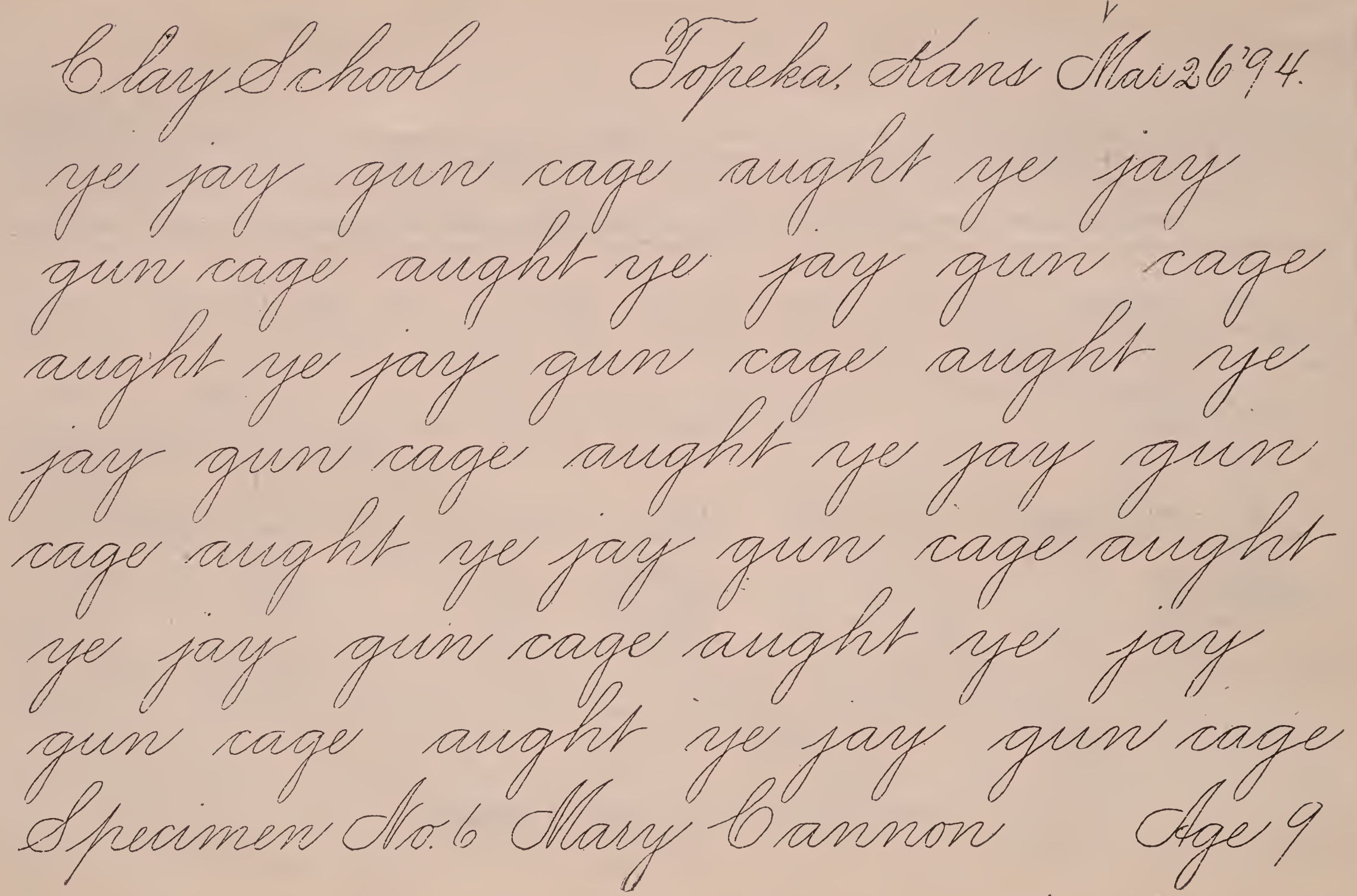


This chart is from the Intermediate Chart Book, and suggests the learning of Capitals from practice on the small letters and from figures. Many things learned in the course of small letters become very helpful if applied in learning capitals.

The Exercises 7, 22, 27 and 32, and 38 are for free movement drills. See count for free movement, Part II. They are the first, second, third and fourth principles, respectively. Count for the other exercises is governed by the general law. See Analysis for Writing. Exercise 28 may be counted in either of two ways, 1 2, 1 2; 1 2, 1 2; 1 2, 1 2; 1 2y, 3; or 1 2y, 2; 1 2y, 2; 1, 2y, 2; 1 2y, 3.

SPECIMEN.

2 ND.


Clay School Topeka, Kans Mar 26 '94.
ye jay gun cage aught ye jay gun cage aught ye jay gun cage aught

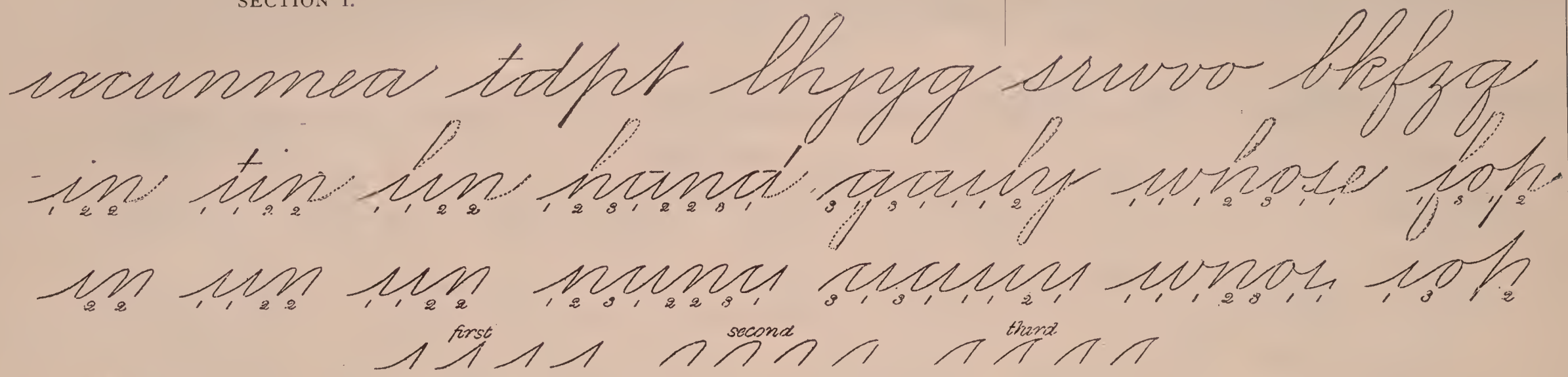
Nine minimum men came running. Vanity of vanities all is vanity. Indianapolis is capital of Indiana. Oranges grow on trees. Quincy is a city in Ill.

Nine minimum men came running. Vanity of vanities all is vanity. Indianapolis is capital of Indiana. Oranges grow on trees.

This is an illustration of a specimen in the 3rd degree and checked 100 per cent. No pupil should be allowed to file a specimen, under approval of the teacher, that is not up to 80 per cent. of the above in accuracy. The specimens of children twelve to fourteen years old should average 85 per cent. at least. It is understood that the check, placed in the middle, indicates that the specimen is barely passable and the farther to the right the higher the proficiency.

No. 1.

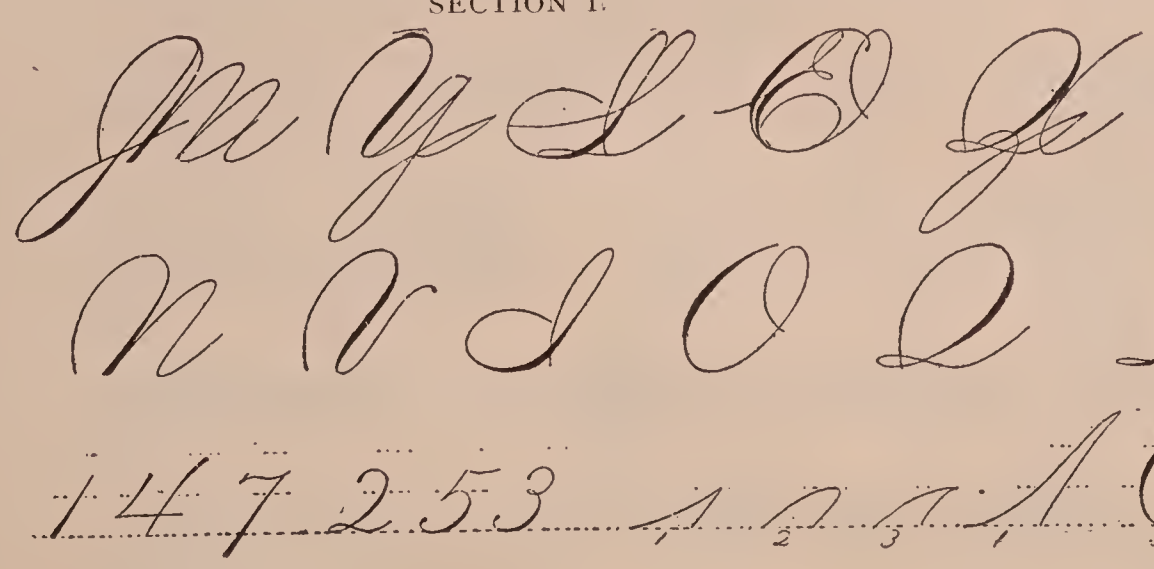
SECTION I.



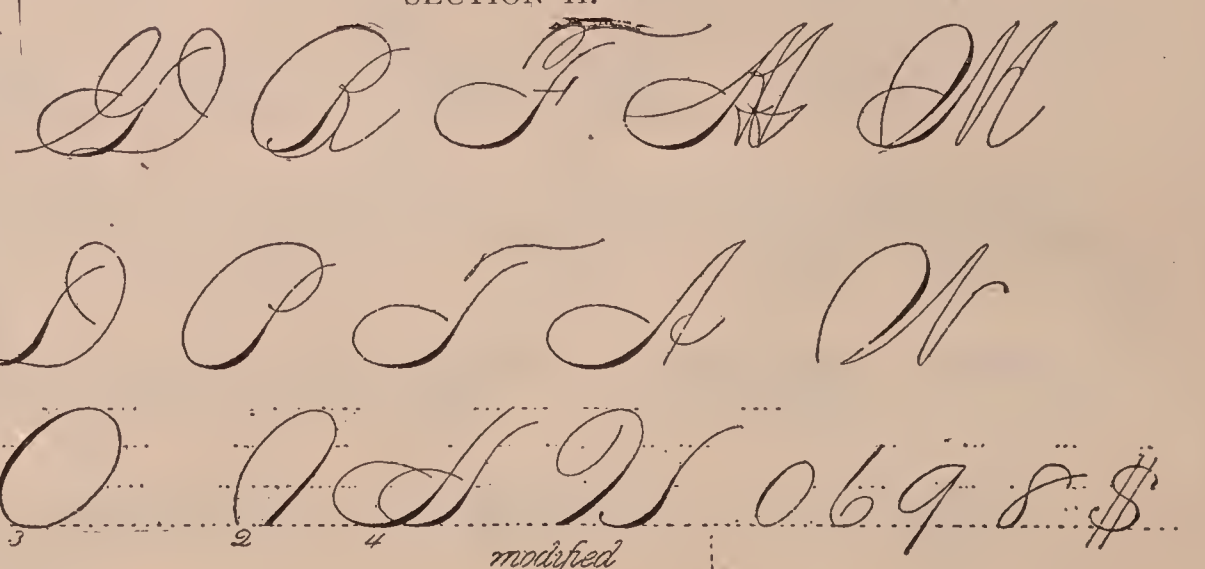
SECTION II.

No. 2.

SECTION I.



SECTION II.



See Chart of Principles.

ANALYSIS.

The illustrations on the opposite page are analytic, as to the outline of the course and the form of letters.

No. 1. The first line shows the course to be followed, and divides the small letters in five groups and two sections. The second line shows words, the bodies of which consist of the principles. Extensions are up, down, or sideward, from these principles and are shown by being detached, or separated by a very small vacant space. Extensions that are in one line are close extensions, those in which a trace or retrace is not close in line with the extension, and cause a loop, are free extensions. The last element of a word is a finishing element which does not belong to a letter except at the end of a word. The third line shows the words in the second line, with the extensions and special marks and the finishing strokes omitted, thus leaving the principles only. The fourth line shows the three forms of principles derived, in order according to the number of times found in the letters.

No. 2. The first line shows the capitals in ten groups and two sections. The second line shows the simplest letter of each group, and the third line shows the figures and the simple principles of all letters.

Analysis is the mental process of seeing or discerning the construction of anything, and a method of aiding to discern this construction is also called analysis, especially when the method is a verbal one. We analyze in Grammar, and in Arithmetic, and in Botany, and in Chemistry, and in History; we analyze so much that we conclude that analysis must be a means of education; then why not use the means in writing for which it is so well adapted.

The letter charts and exercise charts and the verbal analysis are all given as aids in seeing and understanding the system of forming letters.

Analysis in writing must be twofold. The analysis must consider the construction of letters and the method of executing them.

Our methods of analysis are more especially prepared for the teacher than for the pupil. The teacher is expected to be able to lead the pupil intelligently and safely to do good work, and to be able to judge the writing of each exercise by each pupil. If our several methods, first, by letter charts; second, by exercise charts, and third, by verbal analysis, assist the teacher, we have accomplished our purpose. We test the pupil's analysis in just one way, viz.: by means of his writing. If he can write the forms correctly we know he has analyzed them correctly, and if we have been instrumental in aiding him, so much the better for our teaching.

SMALL LETTERS.—(Verbal Analysis.)

Verbal analysis does not mean anything when made by one who cannot execute the principles correctly. Where analysis is required in examinations it should be accompanied by the principles mentioned, and the execution of the principles should be considered one-half in the marking.

Principles.—In the continuity of letters, written in words, a general principle prevails which includes the main element on the main slant and the connective element on the connective slant joined upward and resting on a base. In the letters *w*, *v*, *o*, *b*, the main element is compound, reverting on the main slant up one space, and the connective is horizontal from them, but curved down from one-sixth to one-third of

a space. This prevailing principle has three forms known as the 1*st principle*, found in twenty letters, 2*nd principle*, found in nine letters and the 3*rd principle*, found in six letters. The main element is, theoretically, a straight line on the main slant in all the principles.

In the 1*st principle*, the connective element curves down and toward the main element and the joining is a close turn. In the 2*nd principle*, the connective element curves up and from the main element and the join'ng is a free turn.

NOTE—All free turns in small letters are short turns.

In the 3*rd principle*, the connective element is the same as in the 2nd principle but the joining is a close turn, made by the pen stopping and moving slightly leftward at the top of the main element.

Standard Principles are one space high and one space wide at the base. There are four *modified* principles that measure differently; they are found in *e, p, r, and k.*

An Extension is the continuance of the main element beyond the limits of a principle.

Extensions are *up, down* or *sideward* and are *close* or *free.*

A Close Extension is one in which the trace or retrace is made closely in the line of the extension.

A Free Extension is one in which the trace or retrace is not closely in line with the extension; it causes a loop.

A Special Mark is some distinctive feature not found in a principle or an extension.

NOTE—A special mark is found in the principle for *r*. This is an exception.

A Final Element is used only to finish the last letter in a word or a letter practiced singly. See Analytical Chart in the Primary or Intermediate Chart Book.

VERBAL ANALYSIS.

Only true letters are analyzed. Strictly speaking, the final element belongs to the last letter of a word, where it is used to give a finished appearance but it should be used when practicing letters singly. As standard principles are all one space high and one space wide, only the measurement of modified principles is mentioned.

The exercises are numbered in the order to be learned. All letters and words in italics are practice exercises. The specimens are termed specimen exercises.

NOTE—For the script, refer to the charts and illustrated specimens.

FIRST LESSON.

1. *i* has the 1st principle and a dot on a line with the main element and one space above it. 2. *x* has the 2nd principle and a cross on the middle of the main element, on such a slant as to measure one-third space above and below between its extremities and the main element. 3. *c* has the 3rd principle and a dot-hook made rightward and downward one-fourth of a space at the top of the principle.

SECOND LESSON.

4. *u* has the 1st principle twice. 5. *n* has the 2nd principle twice. 6. *m* has the 2nd principle three times. 7. *cum, minx; minimum.*

8. FIRST SPECIMEN—in min mix cum, minim minx cumin; minium minimum mimic mucic.

THIRD LESSON.

9. *e* has the 1st principle one-third space high with a free extension up two-thirds of a space. 10. *a* has the 3rd principle with a close extension rightward one space from the top, and the 1st principle. 11. *ice, acme; maximum.*

12. SECOND SPECIMEN—me an am aim ice ace, nine mine mice mince came; annex maximum acme.

13. GROUP SPECIMEN—Select words from the first and second specimens and write them alternately.

FOURTH LESSON.

14. *t* has the 1st principle with a close extension up one space and a cross one space long on the middle of the extension, one-third on the left and two-thirds on the right. 15. *d* has the 3rd principle as in a, and the 1st principle as in t. 16. *end, timid; demanded.*

17. THIRD SPECIMEN—tin ten and end tax, time dime amid; taxed mind dance demand meditate immediate adduce.

FIFTH LESSON.

18. Final *t* has the 1st principle two spaces high and a compound curve, horizontal, from a point up one space. This element serves for a cross, and the final element. 19. *p* has the 1st principle two spaces high with a close extension down one space and a half, and the second principle. 20. *pat, pant; impatient.*

21. FOURTH SPECIMEN—it ant pit put pad, pint cent paid dupe; ancient cement painted patented anticipate ante-date.

22. GROUP SPECIMEN—Select words and write them alternately from the four preceding specimens.

SIXTH LESSON.

23. *l* has the 1st principle with a free extension up. 24. *h* has the first principle as in l, and the 2nd principle. 25. *him, heeled; humiliate.*

26. FIFTH SPECIMEN—lin him lid all ill, hence lance lain hide head laid lead hall; humane enhance headland alliance all hail.

SEVENTH LESSON.

27. *j* has the 1st principle with a free extension down, and a dot like the one over i. 28. *y* has the 2nd principle, and the 1st principle as in j. 29. *g* has the 3rd principle as in a, and the 1st principle as in j. 30. *gun, judge; judgment.*

31. SIXTH SPECIMEN—aye age gay jay, cage aught caddy city candy judge; audacity augment authenticity calling immediately.

32. GROUP SPECIMEN—As before—from the six preceding specimens.

EIGHTH LESSON.

33. *s* has the 1st principle with a close extension up one-fourth space on connective slant, and a close extension leftward across the base one-half space and up one-fourth space. 34. *r* has the 1st principle, one and one-fourth spaces high and one and one-fourth spaces wide. It is modified on account of a special mark, horizontal, in the main element one-fourth space rightward, made from a point one space high. 35. *sir, risen; jurisprudence.*

36. SEVENTH SPECIMEN—sir say rag, rise sire mire rinse stay string; stratagem sprightly jurisprudence.

NINTH LESSON.

37. *w* has the 1st principle twice, the second one being compound. 38. *v* has the 2nd principle, compound. 39. *o* has the 3rd principle, compound. 40. *vow, woven; disavowing.*

41. EIGHTH SPECIMEN—we vow vie oil, wave will vein rose vail; avenue having weaving slavish groundless.

42. GROUP SPECIMEN—Select and write a page of words from the eight preceding specimens.

TENTH LESSON.

43. *b* has the 1st principle, compound, with a free extension up two spaces. 44. *k* has the 1st principle as in l, and the 2nd principle one and one-fourth spaces high and one-half space wide at the base. The connective element is a compound stroke. 45. *ken, bleak; blockhouses.*

46. NINTH SPECIMEN—bin ben cab ink, bake know king bring blow blight; knowing blowing kingly rose-bush.

ELEVENTH LESSON.

47. *f* has the 1st principle with a free extension up and a free, compound extension down. 48. *z* has the 2nd principle, and a special mark rightward one-third space from the base, with a free extension down. 49. *q* has the 3rd principle as in a, and the 1st principle with extension down as in f. 50. *fun, quaff; freemovement.*

51. TENTH SPECIMEN—if fun adz, fame quiz; famine fife zone blaze quaint fork freeze fifty frenzy quarter fingers reference freemovement.

52. GROUP SPECIMEN—Select words from all the preceding specimens and write a page.

The Group Specimens are optional, but all the other exercises must be learned in their order. It is a part of the course for pupils to compose their own words and sentences for page specimens, but such words and sentences must not contain letters not yet learned.

CAPITALS.

The capital principles differ from the small principles in height and in having some oval strokes and round turns. Where the characteristic of a principle in a capital letter is the same as that of a small principle, although it may be two spaces or two and a half spaces high, we prefer to consider it a modified small principle, as the second part of U is a small first principle two spaces or two and a half spaces high, because its turn is sharp. The turn in the capital first principle is very short but not sharp.

FIRST LESSON.

53. *N* has the 2nd principle twice, the first being the capital principle and the second the small principle one-half space shorter than the capital principle. 54. *V* has the 2nd principle, compound. 55. *I* has the 1st principle extended leftward at the base and finished in a dot or finishing oval. The beginning stroke is a trace of the principle in a move very slightly leftward.

NOTE—This beginning stroke accompanies the principle to give body to the letter, and is made leftward instead of rightward to avoid a form resembling S. We must consider it the 1st principle to avoid too much curve in both strokes which produces an uncomely body.

56. *O* has the 3rd principle, compound, and a finishing stroke dropped nearly vertical in a left curve, and cutting through about the middle of the right side. 57. *Q* has the 2nd principle (oval) and a special mark, joined in a very short turn to the base, extended slightly leftward.

NOTE—The effort to move back quickly in a horizontal line along the base causes a slight loop which gives the Q its characteristic mark.

58. SPECIMEN NO. 11—Compose or select good sentences begun by the capitals of this lesson and write them in page form, similar to the illustration on page 15.

SECOND LESSON.

59. *M* has the 2nd principle three times, the first being the capital principle, the others the small principles, each a half space shorter than the one preceding it. 60. *U* has the 2nd principle and the small 1st principle one half space shorter than the one preceding it. 61. *S* has the 4th principle terminating in a dot or finishing oval, the oval and main element being traced by a right-curve beginning stroke which results in forming a loop with the upper half. 62. *C* has the 3rd principle, compound, begun by a dot or loop, and terminating one space up and to the right.

NOTE—C may begin by a right curve beginning stroke tracing the upper two-thirds of the principle, thus forming a loop, and terminate in a finishing oval.

63. *X* has the 2nd principle and the 3rd principle, touching at mid-height.

64. SPECIMEN NO. 12—Instruction as before.

THIRD LESSON.

65. *J* has the 2nd principle one space wide with a free extension down. 66. *Y* has U with a free extension down. 67. *L* has the 4th principle begun by a right curve beginning stroke as in S, or by a dot or loop at the top. There is a special mark joined to the base in a sharp turn which, executed by free continuous movement, causes a loop. 68. *E* has the 3rd principle as in C but broken in, one space from the top.

NOTE—The two parts are joined by a sharp turn which, executed by free continuous movement, causes a loop. E does not look well if begun by a right curve beginning stroke.

69. *Z* has the 2nd principle (oval) and a special mark at the base, rightward one-half space with a free extension down.

NOTE—The free joining of the special mark and the principle causes a loop.

70. SPECIMEN NO. 13—Instruction as before.

FOURTH LESSON. (Backward on the Chart.)

71. *P* has the 4th principle and the 2nd principle joined in a round turn at the base (the principle is clipped of the lower half), or P has the 1st principle to which is joined (by a short turn) the 2nd principle, as explained above. 72. *D* has the 4th principle to which is joined (by a sharp turn) the base and right side of O.

NOTE—The joining is a sharp turn which, executed by free continuous movement, causes a loop. This is the only capital letter that has a main part made upward, we therefore do not call it a principle.

73. *T* has the 4th principle (short) with a cap fitted over it, for a cross. 74. *A* has the 4th principle and the 1st principle, without connective element, and a special mark crossing up about three-fourths of a space.

NOTE—A may be 1st principle with a beginning stroke.

75. *W* has the 2nd principle and the 1st principle, compound, including the connective element.

76. SPECIMEN NO. 14.

FIFTH LESSON.

77. *R* has P with a direct stroke almost vertical, joined by a sharp turn which, by free movement, causes a loop. 78. *A* has the 3rd principle and the small 1st principle one-half space shorter. The two are joined at the base by a semi-round turn. 79. *F* has T and a special mark at mid-height. 80. *H* has the 1st principle finished leftward at the base, preceded by the right curve beginning stroke, and it has the 3rd principle (direct) one space rightward. The two principles are connected about three-fourths of a space up by a special mark like the one in A. 81. *N* has the 4th principle and the 1st principle, compound; neither principle has the connective stroke.

82. SPECIMEN NO. 15.

SIXTH LESSON.

83. *B* has the 4th principle and the 2nd joined at the base by a round turn. The 2nd principle is broken in at mid-height and finished leftward in a dot first crossing the turn. The 2nd principle is brought just a little lower than the 4th, say one-fourth of a space. 84. *G* has the 3rd principle down only two spaces, compound, ending up one-half space, to which is joined by a sharp turn the small 1st principle one and one-half space high and extended leftward ending in a finishing oval; or G may be the oval A with a free extension down 85. &. 86. *K* has H, omitting the special mark but the second part is broken to join the first part up half the height of the letter. 87. *M* has the 4th principle and the 1st principle without connective element, and 1st principle with connective element, joined by very short turns.

88. SPECIMEN NO. 16.

89. SPECIMEN NO. 17—(This specimen consists of writing the names of towns, each begun by a different letter of the alphabet.)

For further dictation for specimens, see the Advanced Chart Book.

TURNS.

Turns are the joinings of strokes; they are close turns or free turns.

Close turns are the result of the pen stopping and starting back at the same point. We call this a sharp turn (angle.)

Free turns are the result of the pen moving continuously. They are short or round (oval) turns. Short turns occur in small letters, and round turns and short turns in capitals.

The short turns should not be quite so short between small letters as between parts of letters.

Turns cause apparent elements that are not real elements, hence, they should be considered as resultants. In joining a 1st principle and a 2nd principle the merging from one to the other by way of a short turn causes a compound curve, apparently, in the connective element of the 2nd principle, but this should not be an object of thought or effort as it is the unavoidable result of passing from one principle to the other in a free turn.

Very free movement in close (sharp) turns often results in a loop. This is especially the case where the turns are very sharp or the strokes are carried beyond the point of joining. Turns should be an object of thought and effort in writing in close movement.

TURNS IN PRINCIPLES.

The connective element and the main element of the small 1st principle are joined by a close (sharp) turn; of the 2nd principle, they are joined by a free (short) turn, and the elements of the 3rd principle are joined by a sharp turn.

The two parts of the capital 1st principle are joined in a very short turn, just enough to avoid a sharp turn. The two parts of the capital 2nd principle are joined in a free (round) turn.

SHADING.

The shading on strokes requires skill which is acquired only by considerable practice. In this division of the course, it is better to omit all shading except where it is needed to cover a loop that may otherwise occur in an extension; these letters are those of the second group. Shading should be omitted, unless it can be well done.

It will be noticed that all the shades for capitals are on the principle.

Practice on the principles, observing the following, will make one able to master the letters without much trouble. Make the principles in one stroke, dashing through the shade so as to give an impetus to the pen that will carry it back almost naturally. For the shade on the 4th principle, bring the pen down as if you intended it to come straight to the base in a blunt shade; this direction and shade, abruptly modified by merging into the final oval leftward, results in a graceful shade on the joining curve of the two elements. The other shades are begun as near the top as possible.

SPACING.

Small letters are a space apart, with the turn slightly broader than between principles in the same letter. A small letter begins one-fourth space from a capital beginning a word. Words are two spaces apart, i. e. the first stroke of a word should

begin directly under the point where the finishing stroke of the preceding word ends. Sentences should be three spaces apart.

Much depends on the spacing. The spacing should be so that the words may be distinguished as units, when the page is too far from the eye to read, but it should not be so that the words are any farther apart than necessary for this purpose. For the sake of appearance and ease in writing, the spacing should be uniform.

SLANT.

Although all *copies* should be uniform in slant, there should be a great deal of *latitude* granted to the individual, provided that the slant is never less than 52°, with the base line. The slant of the strokes should be uniform in the writing of anyone.

ANALYSIS FOR WRITING.

BY STROKES.

A stroke is one impulse of the pen, and it may be continuous, broken, or it may revert; it is simple, complex, or compound, accordingly.

In joining strokes written to count, the pen must have a continuous movement; the time occupied in making the stroke corresponds to the time occupied by the count and the time occupied in making a turn corresponds to the interval between the counts.

Slower count should be made so by longer intervals and not by prolonged counts.

Joinings of strokes are close and free. A close joining causes a sharp turn and occurs at the top of the 1st principle, after compound strokes, and in close extensions, and where a 2nd principle follows a principle in the same letter. A free joining causes a short turn and occurs at the top of the 2nd principle, in free extensions, and where one principle follows another, except where a 2nd principle follows a principle in the same letter.

The strokes in small letters are connective strokes, main strokes and finishing strokes.

A connective element, a connective element and a trace of an extension, or a retrace of an extension and a connective element, is a *connective stroke.*

A main element, an extension and a main element, or a main element and an extension is a *main stroke.*

A final element is a *finishing stroke.*

COUNTS.

RULE—Connective strokes receive the count *one*, main strokes the count *two*, and final strokes the count *three*.

NOTE—A word may receive as many counts as it has principles as soon as the form of the letters have been learned by strokes. A principle represents two strokss.

CLOSE COUNT,

SMALL LETTERS.

COUNT BY STROKE—1, 2, 3.—i, x, c, e, t, t, l, j, s, r, v, o, b, f, z. 1. 2, 1. 2. 3.—u, n, a, d, p, h, y, g, w, k, q. 1, 2, 1, 2, 1, 2, 3.—m.

NOTE—In counting for compound strokes the syllable y added indicates the movement better.

COUNT TO WRITE BY PRINCIPLES—Each principle receives the counts (one two) in quick succession, the intervals being marked between the principles instead of between the strokes. For writing *man*, count 1 2, 1 2, 1 2; 1 2, 1 2; 1 2, 1 2, 3. For writing *wave*, 1 2, 1 2y; 1 2, 1 2; 1 2y; 1 2, 3.

NOTE—Man may be written to the count 1, 2, 3, 4, 5, 6, 7, and wave to the count 1, 2, 3, 4, 5, 6; this is making one count instead of two for each principle.

CAPITALS—(SEE CAPITAL CHART FOR THE ORDER.)

N 1 2, 1 2, 3. M 1 2, 1 2, 1 2, 3. J 1 2, 3. V 1 2y. U 1 2, 1 2, 3. Y 1 2, 1 2, 3, I 1, 2 3. S 1, 2 3. L 1, 2, 3. O 1, 2y 3. C 1, 2y 3. E 1, 2, 2y 3. Q 1 2, 3. X 1 2, 1, 2 3. Z 1 2 2, 3. P 1, 2 1 2. R 1, 2, 1 2, 2 3. B 1, 2 1 2 2. D 1, 2, 1, 3. A 1, 2, 1 2, 3. G 1, 2y, 2 3. T 1, 2 3; 1, 2 1 3. F 1, 2 3; 1, 2 1 3; 1 2. A 1, 2 3, 1, 2, 1, 2 3. H 1, 2 3, 1, 2, 1, 2 3. K 1, 2 3, 1, 2 2, 3. W 1 2, 1 2y. N 1, 2 3, 1, 2y. M 1, 2 3, 1, 2, 1 2, 3.

NOTE—This is very close count. For principles begun at the top we count "1" for placing the pen. This may be changed to freer count as the pupil learns to execute the forms.

WRITING TO MUSIC.

Writing by stroke to regular time is one of the very best means of learning to write.

Music is the best way for marking the time. It suggests a continuance of movement, and the joinings of strokes in graceful turns. It is inspiring and never grows monotonous.

The system of strokes which we adopt makes it possible to write all letters to the same time, hence the individual pupils may write different exercises to the same music or other methods of marking time.

The accompanying pieces of music were especially prepared for this manual by Miss Nellie E. Purdy, of Chicago. They are very appropriate little marches for school purposes in general, but especially appropriate for the writing exercises. No. 1 in 4-4 time, suggests writing by stroke deliberately, and is better suited for beginners writing the small letters. No. 2, in 6-8 time, suggests writing by principles, and is better suited for capitals, but all letters, small and capital, may be written to either piece of music.

Law.—The main (down) strokes, simple or compound, should be executed to the accent of the music.

NOTE—Broken strokes may be considered two strokes, by pupils learning the letters for the first time.

No. 1.

NELLIE E. PURDY.

Tempo di Marcia.

mf

f

1st.

2nd.

FINE.

f

Music as a Factor in Learning to Write (Extract).

HENRY W. BROWN, M. S., in "The Western Penman."

Fortunate is he who possesses a natural sense of rhythm, or musical time—especially if he aspires to become a skillful manipulator of the pen. A musical ear next to an eye for beauty and symmetry, is the *sine qua non* of chirographic excellence.

Especially is a sense of rhythm in sound and movement pleasureable, as well as valuable, when, for practice purposes, a given letter is ranged continuously, in combination, across the page. At such times the ear seems to do the work of the eye and sound alone assures to one either the success or failure of a letter.

The well tried counting method is valuable for the guidance of beginners in acquiring the proper swing of any given letter and it should always be used by the wide-awake teacher; yet its influence is from without, and the arm of the pupil responds often but tardily to the "one, two, three," of the instructor. But let a familiar air be played upon the piano, violin, or even the harmonica, let the student get "the tune in his head," and the result is different. The mind more fully anticipates the beat, and the arm responds more alertly to the one, two, three, from within, which the person of musical sensibilities always feels in the hearing of a pleasureable and familiar air.

Hence the measure and beat of an appropriate tune, when possessed by the mind, may constitute for one a systematic throb to which the arm is the willing and concurrent agent in the practice of a movement exercise; and who shall say that penmanship may not yet take a place with dancing in the pleasure thus to be afforded, in its exercise, while far surpassing it in the actual benefit to be derived.

New Hampton, N. H., Literary Institute.

No. 2.

NELLIE E. PURDY.

MARKING.

In order to carry out an individual plan conveniently in every respect, it is necessary to have a system of indicating the approval of the teacher by marking. The teacher passes along the aisles, always the same way, rather quickly, saying no more than a word or two to any one pupil. Our method is to touch the pupil whose work we may speak a word of criticism about, with a pencil, so that he understands that his work is meant and others understand that it is not their work that is meant. If we see that any one has succeeded with *his* exercise, we place a private check mark over the last line of his practice, unless his exercise be a specimen; these we do not mark during the writing period, but at the close of the period, a monitor takes up all finished sheets which consists of practice sheets that are regularly filled on both sides or specimen sheets with specimen written on one side, and places all on our desk for inspection. We glance through the practice sheets and if any are very nice we retain them for our sample evelope and keep them until they are displaced by better ones. If any show unmistakable marks of heedlessness, we keep them to remind us that the pupil is to be detained to make a neater practice sheet; this is seldom necessary. Before the writing period the next day, we examine the specimen sheets and if we can approve a specimen we place a check mark at the top of the sheet, about the middle if barely passable, but on the right margin line if as good as should be expected of the pupil, and between this and the middle to indicate relative degrees of proficiency. If the specimen does not meet with our approval we do not mark it at all, or we place a large cross-mark on the work.

We have a place to keep these specimens, which do not average more than five or ten a day in a school of fifty, unless the interest becomes intense and pupils practice at other times than the regular writing period. When time comes for the writing period, the monitor steps to our desk and takes the specimens and distributes them to the owners, who must file them, if they have the mark of approval, as a register of the progress of each pupil. If any specimen be exceptionally correct and neat we take it for our sample envelope, which we keep at our desk. We limit the number to a few of the best, say ten or twenty, and we may displace specimens at any time by better ones and return the displaced ones to the owners.

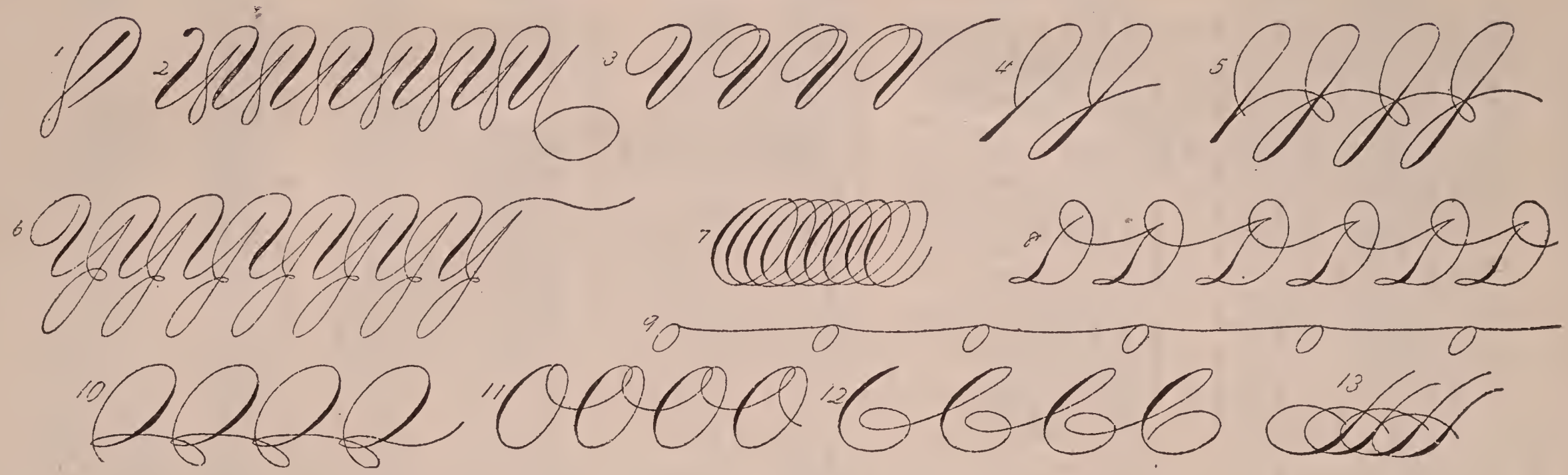
NOTE—By the use of the sample envelope any visitor or official may be able to judge of the writing of the school by merely glancing at the samples.

In order to avoid holding some too long on their exercises it becomes necessary to have in mind different standards of proficiency, which we call degrees, so that if the pupil's work be approved, he and others may know the degree of his proficiency. This can be exercised so that the marking may never be unsatisfactory to any one. (See Degrees of Course.)

It is not often necessary to mark the degree of the work as this is generally understood, an entire grade working in the same degree, but this is to meet exceptional cases, and, if necessary, we mark the degree by placing the figure that indicates the degree in the left upper corner of the sheet.

Observing the method of marking and filing specimens, closely, is a most effective means of keeping up interest and inducing pupils to put forth their best efforts. The marking may be entrusted to a monitor, with the understanding that pupils have the right to appeal to the teacher.

DRILL EXERCISES.—From Advanced Chart Book.



SECTION I.

minimum
maximum
demanded
impatient
humiliate
judgment.

SECTION II.

jurisprudence
disavowing
blockhouses
freemovement

PART II.

FOURTH DEGREE.—(Regular Course.)

Free movement is a *requirement* in this, the *Free movement* Division of the course, and the entire course as written and learned by each pupil in close movement is now to be reviewed, with the purpose of writing the specimens in free movement.

Some simple, free movement exercises may be practiced occasionally by pupils in the Close Movement Division of the course, but any such exercises should be very judiciously and sparingly used by beginners. We would not present any thing for their practice more difficult than the long connective exercises with e and o, or the rapid writing of short words, and for those pupils using the Intermediate Chart Book, nothing more difficult than exercises 27 and 38 in the Exercise Chart, and the occasional practice on the rapid writing of words. We permit pupils using the Primary and Intermediate books, to write their specimens in close movement, which does not mean incorrect movement, but correct movement by strokes. Observe, we say *permit* pupils to write their *specimens.* We do not prohibit them from writing their specimens in free, rapid movement if they can do so and maintain good form.

But when they take up the Advanced Chart Book we try to induce free movement by drills, and *require* pupils to write specimens rapidly.

While we require a good, firm, legible hand in this division, we are not so exacting with regard to form as in the close movement division of the course.

We induce rapidity in various ways.

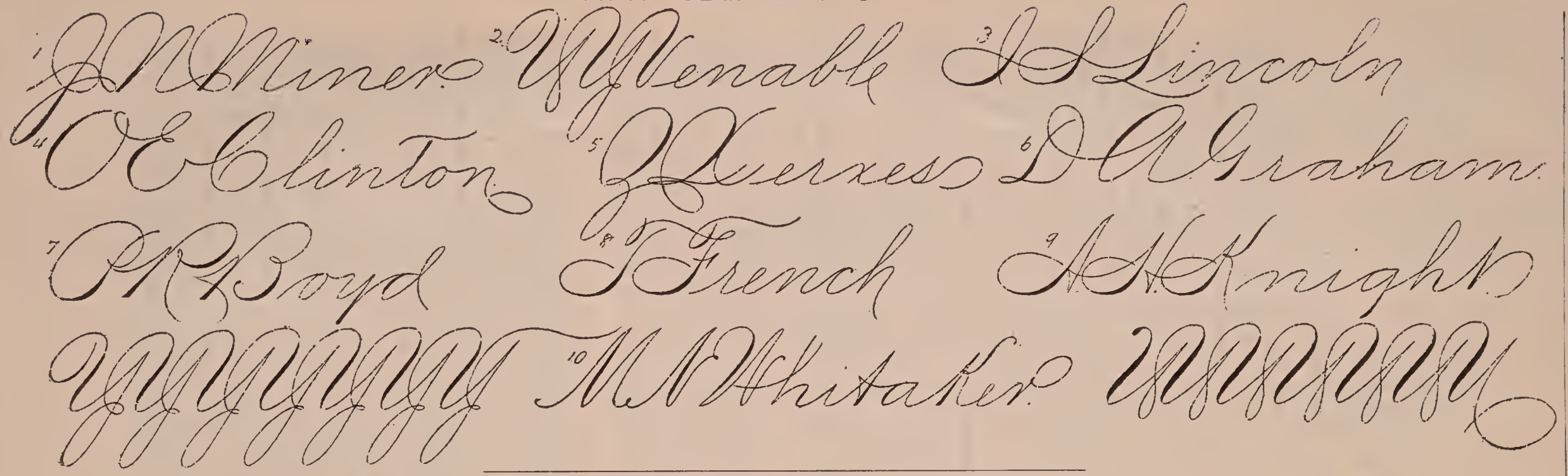
We may ask pupils to write a figure, letter, word or sentence as many times as possible in one, three or five minutes (we require these exercises written in groups of four and separated by a space) or, we may count 1, 2, 3, 4 for a group of a figure, letter, word or sentence, thus *one, two, three, four* for an exercise written four times; we stand by one of the best writers, or write while we count, that the count may not be too slow nor too fast.

In this rapid writing we do not give credit for any poor work.

If a pupil can not do good work in rapid writing, we assign him one of the exercises to practice in rapid movement, selecting the one which we consider the most suitable for him, and require him to practice it until he can make it, then allow him to try his regular exercises again. Possibly we might require him to write the entire course in close movement again, in order to learn to execute correct form and write neat pages. We seldom drill classes on the special drill exercises in the Exercise Chart, nor require them of any pupil who can write rapidly, legibly and easily without. We permit pupils to practice on them if they desire to do so, in order to better prepare themselves for writing their specimens. Exercises 7, 8 and 9 may be practiced, just for general development of the muscles used in writing. These exercises may be written to the music in close movement or be written in free movement.

Preparatory to writing the ten specimens with the Small Letter Chart in free movement, we require the corresponding ten script words accompanying the foregoing Exercise Chart to be learned. We consider drill on these words in free, rapid movement of much more importance than drill on the exercises above them.

FIFTH DEGREE.—(Irregular Course.)



Chicago, Ill., Dec. 11th '95.

To whom it may concern:

This is a specimen of my original Shaded Base Penmanship, used principally in engrossing &c.

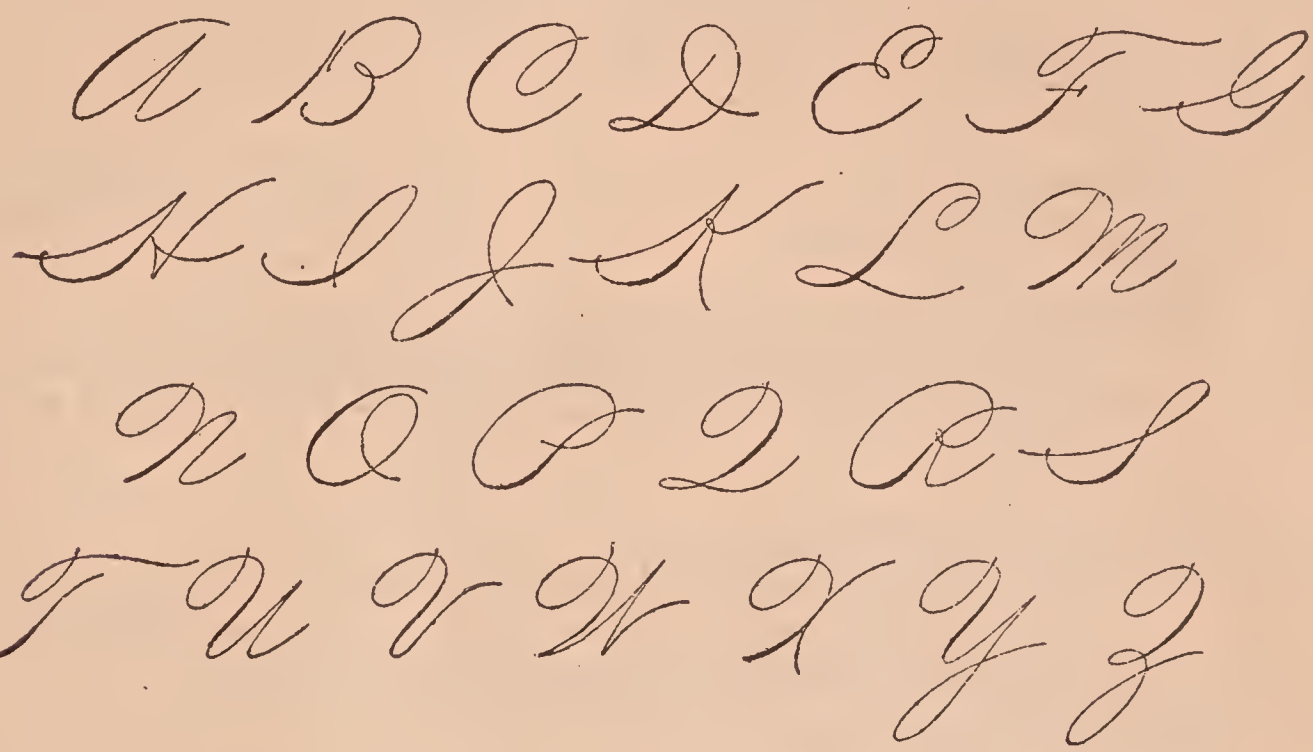
D. T. Faust.

Prepared for this Manual by C. A. Faust, Penman, Chicago Business College.

FIFTH DEGREE.

This division is set apart for advanced penmanship of all kinds, but as the province of this book does not extend beyond practical writing, only such instructions as pertain to the advanced study and practice of business writing, are given.

CHOOSING AN INDIVIDUAL HAND.—Every person should be granted the privilege of writing a hand that he would rather write than any other, but in his selection he should be careful as to legibility, continuity, ease of execution, and appearance of the written pages. Although a standard style must be used in school in order that the teaching and practice may be uniform in kind, any systematic style that will stand the tests of legibility, rapid writing, and pleasing effect, must be accepted as



good writing, and if any one, a boy or girl twelve years old, may have acquired an individual hand that will stand the tests of good writing, it would not be wise to have him change it; but, before accepting his *hand*, the teacher must see that his writing stands the tests in the very highest degree. Persons who have, from copy or native ability, acquired such a hand, stand in the same relation to the regular course that one does who has finished it. After the regular exercises in the course have been completed in the *fourth degree* the pupil may begin the work of adopting modified forms of letters and even a modified hand.

LETTERS ARE MODIFIED by omitting the secondary strokes or elements, or substituting a dot or oval for them, all of which must be done with reference to the tests of good writing.

In writing a vertical hand, the connective element of the 3rd principle may curve down instead of up, but great care must be exercised in this; the distinctive feature of the 1st and 2nd principles must be maintained. All advanced movement exercises or combinations should be confined to those practicing in this degree.

All writing in this degree must be done by a free continuous movement, and rapidly, and be of the highest degree with reference to all the phases of good writing. The exercises are not taken up in any regular course by those practicing in this degree. Teachers may give instruction and drill occasionally in the fourth or fifth degree work, to pupils working in the third degree.

The accompanying illustrations are merely suggestive of the liberty granted in this part of the course. Back hand is permissible by left hand pupils, and vertical or slant, by any pupil, no matter what style is being used as the text.

PART III.

TO THE TEACHER.

Insist on

CORRECT POSITION.

CORRECT PENHOLDING.

WRITING TO TIME.

These essentials must be explained till definitely understood, then special drill upon drill for each must follow until they become habits in the child's writing.

WRITING CORRECT FORM.

This may be brought about by close study and very careful marking on the part of the teacher. Definite instruction and energetic drills will greatly aid the pupils in their regular individual course.

NEAT PAGE SPECIMENS.

In all the preceding exercises keep the neat page in view and allow nothing but regular work from left to right and from line to line, writing one single exercise at a time. In writing the specimen no letter must be used that has not been well learned. Hold each pupil on his specimen until every feature is correct. Spacing between words and sentences must be noticed closely. The name of place, date, pupil's name, etc., must be written in the proper place. No specimen should be approved if it shows any signs of carelessness. If objections are raised about having to write the same specimen over a number of times, your answer should be that you are requiring the pupils to learn all about writing and that the proper time to learn it is at the first opportunity, that inaccuracies may not be practiced until they become so fixed that they cannot be broken up.

Why Insist on These.

IT IS EASIER.

It is always easier to make a high ideal definitely understood by pupils, and the incentive is much stronger when something worthy of the pupils' best efforts is held up and maintained. Many pupils are just waiting for such chances; they don't enjoy credit for work that they know is not their best, and they do not desire to do their best unless they fully expect due credit.

IT ASSISTS YOU IN TEACHING.

No branch shows up the real understanding and work of the pupil, as well as that of the teacher, so much as the writing. Other branches are as poorly taught and as poorly understood as writing, possibly, but this can not be so easily seen. Teaching writing and drawing is to you, a continual object lesson of your general ability to teach.

IT IS MANUAL TRAINING FOR ALL.

No other branch, except drawing, provides manual training, in most of the schools. All manual training should be of the very highest order, on account of its relation to all practical affairs of life. Work well done in one department of manual training begets like efforts and results in all other departments, and vice versa.

TO SUPERINTENDENTS.

Keep Sample Envelope

ON THE TEACHER'S DESK.

This Sample Envelope should have in it a limited number of the best specimens written by the pupils. It should be made a live thing by a plan of displacing specimens, after the prescribed number has been reached, by better ones.

IN SUPERINTENDENT'S OFFICE.

The same rules should govern the sample envelope in the superintendent's office, but the teacher's sample envelope should be the source of supply.

This sample envelope should be examined by all teachers whenever they have the opportunity, just the same as the teacher's sample envelope should be examined by the pupils of the respective schools.

MATERIAL.

The materials or means by which writing is done in school are paper, ink and pen or lead-pencil; slate and slate-pencil, and black-board and crayon. Any or all of these three sets of material may be used to advantage.

Form is the controlling feature in writing, for if a pupil learns it by any of the three ways, he will be able to write it by the others, if his position and manner of holding the instrument are not so contorted as to make it impossible. The form-impress in the mind shows the same, whether scratched on a slate by a pin or marked in the sand or snow by a walking cane. The touch and manner of manipulating a pen or pencil must be learned by using it.

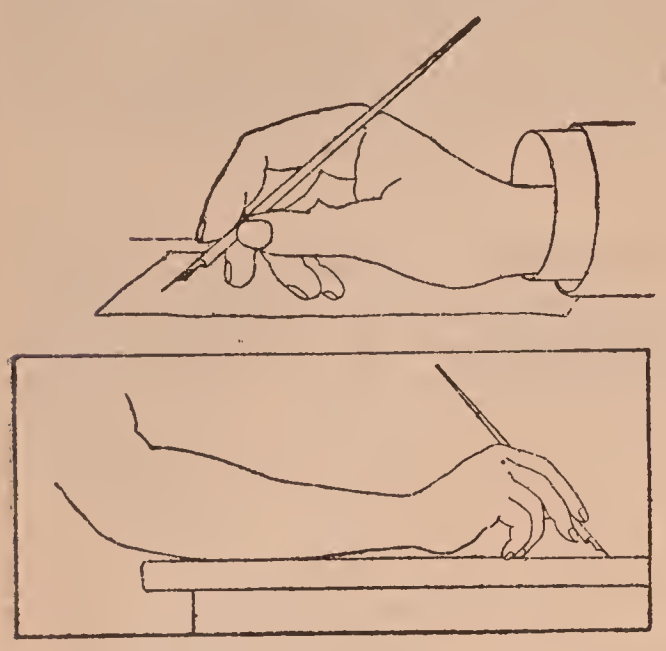
A *pen-holder* or pencil should not be slick; if it is, remedy it by wrapping it with a thread. For beginners, the *pen* should be stiff with a smooth point or touch. *Ink* must not be too thick to flow easily.

POSITION.

The position of body, arms and hands in relation to the paper is of first importance. Sit with the body free from desk or any contortions of the muscles of the body, place both arms on the desk at right angles and rest them on the *arm-rest*, the heavy muscles in front of the elbow, if possible. Place the paper straight under the arm and write in lines at right angles to the line of the right fore-arm.

PEN-HOLDING.

Correct pen-holding consists in holding the pen-holder against the fingers by the thumb; *incorrect* pen-holding consists in holding the pen-holder against the thumb by the fingers. In correct pen-holding, the thumb is bent; in incorrect pen-holding the finger is bent. *Unstable* pen-holding is the effort to hold the pen by placing the ends of the thumb and finger opposite on the holder; this causes the thumb and finger both to be bent, and is incorrect. The hand should be in shape as if holding an egg with the little end down. The shape of the hand, and the pen-holding *must* be approximately correct.



PRACTICE.

The *practice* must have a definite aim at all times. Practice one *exercise* at a time, with reference to mastering it, in such a regular manner that the paper on which it is written will present a *neat, regular* appearance.

DEGREES.

To assist the teacher to make distinctions as to the ability of the pupils, and to authorize, as far as possible, an adherence to practice on the proper exercises, by the pupils, we consider the course in five degrees, termed the first, second, third, fourth and fifth degrees.

First Degree.—Pupils in the first degree are expected to learn to make the letters and write short words legibly, and with a fair showing of system in the form of letters. The drill exercises should be confined to making the figures, especially 1, 4, 7. Pupils may not be required to write page specimens

Second Degree.—In this degree, pupils of the second primary grades should learn to write a systematic hand with a fair stroke movement, and they should be required to do good page work by writing all the specimens connected with the small letter chart, using words of medium length. The drills should include all the exercises in the exercise chart in the primary Chart Book.

Third Degree.—The work of the pupils considered in this degree, comprises a complete course in writing. Pupils in the first and second degrees are expected to learn capitals, for temporary use, but in this, the third degree, they are expected to learn all letters and figures thoroughly and to write the specimens in neat, page form.

The drills should include all the exercises in the Exercise Charts of the Primary and Intermediate Chart Books.

Fourth Degree.—Pupils writing in this degree, write the same course prescribed for pupils in the third degree, but are especially required to write it rapidly, and maintain legibility and neatness of page. The drills should be the writing of words rapidly, and they may include practice on the drill exercises in the Exercise Chart of the Advanced Book.

Fifth Degree.—Pupils in the other degrees are expected to write the regular course individually, as outlined in the Chart Books, but in this degree, the few minutes that may be devoted to writing may be given to drills to give more scope and freedom to the movement; and to the discussion of individual styles of writing, and to criticisms on each pupil's style.

The Primary Chart Book comprises the course in the First and Second degrees. The Intermediate Chart Book comprises the course in the Third degree, and the Advanced Chart Book comprises the course in the Fourth and Fifth degrees.

The Third degree may be considered a complete course for the public schools, and it is doubtful whether more advanced work should be attempted, unless it be under the guidance of a special teacher.

WRITING PERIOD.

(TWENTY MINUTES.)

(1) "Writing." Call by teacher.
(2) Pupils get ready for writing.
(3) Drill on some exercise or give some instruction, four minutes.
(4) "Pupils, write your regular exercises."
(5) "Attention."
(6) "Regular exercises."
(7) "Close."

(2) When the signal is given, it is well to time the pupils in getting ready. We have seen schools, where books and all material were kept at the pupil's desk, get ready in fifteen seconds after "writing" was called, at a time, irregular, when they were not looking for it. We have seen other schools, where books were collected and distributed, get ready in one minute.

(3) The teacher may decide on a regular course of instruction and a regular course of drill, and alternate them, giving instruction one day and drill the next. It would be well to take a lesson one day and explain the form of letters by analysis or illustrations on the blackboard, and take the same lesson the next day and drill the pupils on writing the letters and a word by strokes to count. Then teach another lesson the next day and drill on it the following day. Pursue this course until all the lessons have been passed over without any reference to the regular exercises of the pupils. Then the same course of instruction and drill might be given over again very profitably. This part of the period should not take more than five minutes.

(4) When this signal is given, each pupil is expected to know just what he was doing the day before and to begin with the same exercise and on the same sheet that he used the day before, if it were not finished. The teacher passes along the aisles observing the work of the pupils who are busy, only. No one should be allowed to stop to show his writing for it is his business to practice during the time, and it is the teacher's business to see and criticise the writing and the manner of doing it. The teacher should pass along quickly correcting a fault here, another one there, and using the correct terms to indicate what element is faulty, or telling what may be wrong with the penholding, position, or manner of movement, and checking all exercises which pupils may have succeeded in making correctly. No pupil should be permitted to practice more than one letter or word at a time for a practice exercise.

(5) Pupils are apt to fall into bad habits of position, and it is a good plan to call attention, in the midst of the regular work, and spend a moment in some kind of drill that will straighten them up and give new vigor.

(6) The teacher should pass around again criticising and marking practice exercises only, as before.

If the teacher does not feel inclined to give class instruction or drill, the whole period may be taken up with regular exercises, and the teacher give all instruction individually, in a quiet manner. Pupils like this plan better than the other plan, for

they prefer to be let alone with their regular exercises, but good class instruction and drill of a few minutes daily is productive of better results.

(7) At the signal, "*close*," pupils should use blotters, wipe pens, and close ink-wells, then proceed to put all paper in the book, but finished sheets, and place books away; monitor should take up all finished sheets left on the desk, which should consist of practice sheets written full on both sides, and specimen sheets with a specimen written on one side only. The monitor separates the specimen sheets and practice sheets and places them on the teacher's desk. The teacher makes observations about the practice sheets, and before the next period marks a per cent. at the top of the specimen sheets indicating the grade by the location of a check mark. See *Marking*.

A monitor may attend to all collecting and marking and distributing of sheets, but any one not satisfied with the marking may appeal to the teacher. Pupils may be permitted to practice writing at other times and place specimens in a No. 1 pocket at some convenient place in the room, where the teacher or monitor may get them and mark them and place them in a No. 2 pocket, where the pupils may get them at any time they wish.

PRACTICE SHEET.

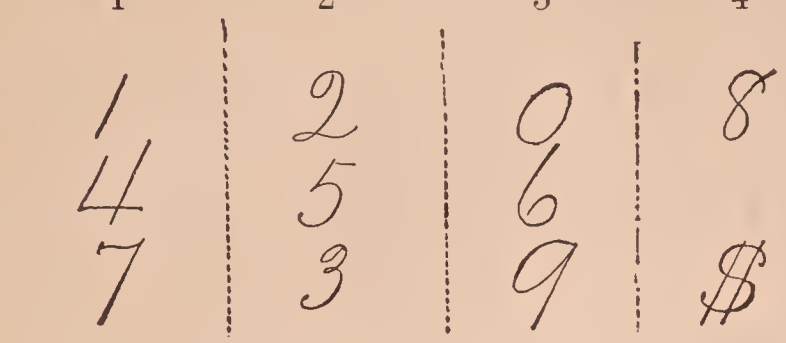
This is a section of a practice sheet, showing the practice sheet when the pupil's regular exercise was *c*. It illustrates how a pupil may write on the lines, and invert the paper and write on them again. It also shows that the sheet was afterwards used as a drill sheet for writing the letter *m* in free movement.

PRINCIPLES.

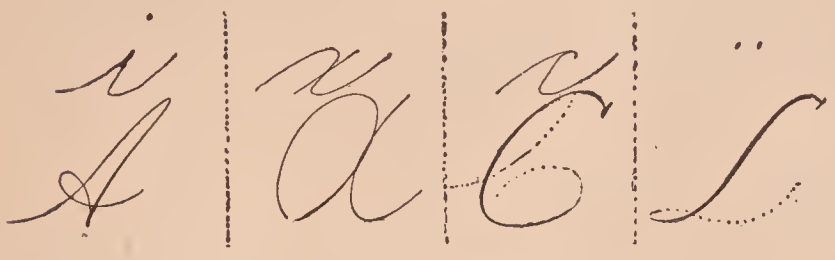
The different principles in writing are determined by peculiarities of down strokes. There are just four classes of down strokes which for immediate use in explanation we will term first stroke, second stroke, third stroke and fourth stroke.

DIVISIONS.

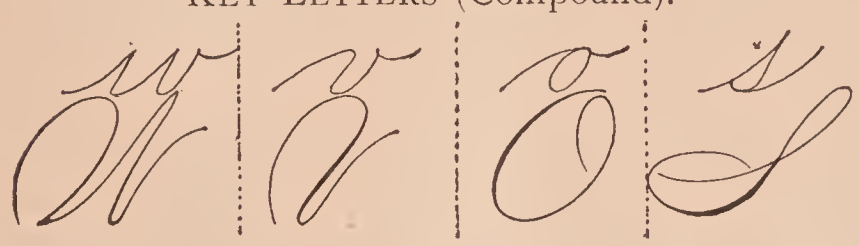
1 2 3 4



KEY LETTERS (Simple).

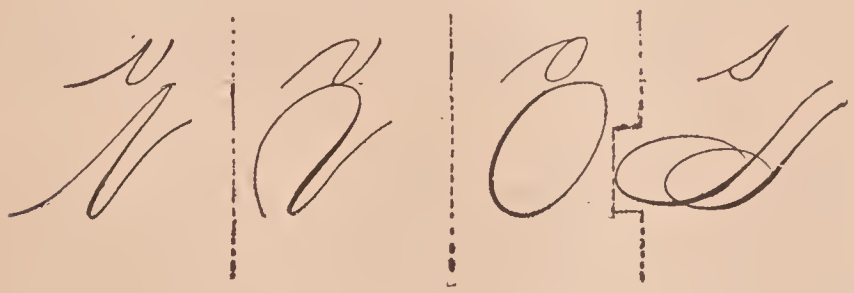


KEY LETTERS (Compound).



PRINCIPLES (Simple).

PRINCIPLES (Compound).



The first stroke is direct from the top, the second stroke is direct or oval from a rightward move at the top, the third stroke is direct or oval from a leftward move at the top, and the fourth stroke is a compound curve. (In letters it is as direct as possible to preserve the leftward move at the top and base.)

The figures 1, 2, 0 and 8 represent these four strokes in a general way.

Each stroke may be simple or compound, and occasionally, complex (broken). 1 (one) represents simple strokes. 0 (cipher) represents compound strokes, and 3 (three) represents complex strokes.

Up-strokes preceding and joined to these down strokes are necessary in the use of small letters in words, and occasionally in joining two down strokes in the same capital as in M or W. In Q, and one form of A, t is essential to the formation of the letter. Up-strokes may precede down-strokes, merely as beginning strokes, as in S, or in marking the path of the pen, passing from one down stroke to another, as in P.

LAW—Right-curve up-strokes precede the first and fourth strokes, and left-curve or oval strokes precede the second stroke, and right or left curves precede the third stroke.

NOTE—A very slightly left-curve stroke precedes the stroke in capital I. (See Analysis.)

Principles generally include the up stroke. Small principles always include an up stroke and a down stroke below the point of joining. Should a down stroke not be accompanied by an up stroke the down stroke is the principle.

*We class s with the 1st-principle letters, because it is the only small letter that has the 4th principle, and because it is so closely allied to the first principle.

The principles are given in the accompanying illustration as they most often occur.

Standard small principles are of the minimum height of letters, and standard capital principles are of the maximum height of letters.

NOTE—The principles in figures are simply down strokes. The standard principles of figures, found in 1, 2, 0 and 8, respectively, are one and a half times the height of standard small principles.

Principles are simple complex or compound, as their down strokes are simple complex or compound.

The accompanying chart classifies figures, key-letters and principles in the four natural divisions.

It will be observed that the key letters, with finishing strokes and special marks omitted, are the standard principles, and that the small key letters corresponding to certain principles each has its cognate in a capital of the same name, that corresponds to the same principle for capitals.

The figures, key letters and principles should be practiced in various ways. In close movement or free movement, single or connected, or by continual repetition without raising the pen, either in the same form, from four to six times, or by a rightward movement so that each form is cleared by the succeeding one.

MOVEMENT.

For school purposes we take the term movement in its general sense, and use the qualifying terms *close* and *free*, which apply particularly to the way the writing is done.

We believe the safest road to correct movement is the practice over and over on the execution of correct forms, with the position and penholding correct, and we believe that any discussion of movement in the school room is not productive of good. We induce the correct manner of movement by drills on exercises, which we prefer to term drill exercises, and we develop scope and freedom of movement by practice on a few exercises in a systematic way, but we advise teachers who have not mastered such exercises themselves to use them very sparingly, for in reality the duty of teachers of the public schools is done, when all the pupils have learned to write a neat, legible hand, and can make a neat, pleasing page with some degree of dispatch.

What can be the meaning of this expression which we often hear? "He has good movement, but he can't write well." The only movement that can be good movement is the movement used in making good writing. Good movement can not be taught, but it can be developed or acquired by practice on correct form.

As to kind, movement is *finger* movement, *hand* movement and *arm* movement. As to manner, movement is *close* movement or *free* movement.

Any of these movements may be correct or incorrect; if incorrect the form will be incorrect and *vice versa*.

Finger Movement is the movement of the fingers only, to direct the course of the pen.

Hand Movement is the movement of the hand, as a unit, to direct the course of the pen.

Arm Movement is the movement of the arm, as a unit, to direct the course of the pen.

Correct finger movement is mostly a straight action of the fingers up and down on the main slant and it must be accompanied by the hand movement, otherwise nothing but a straight mark would be the result.

Correct hand movement is the movement of the hand with the pen, as a unit, in executing all latteral and curved strokes, or entire capitals. It must be accompanied by a corresponding movement of the fore arm from the elbow.

Correct arm movement is the movement of the whole arm to execute all forms.

NOTE—Arm movement may be that of the arm resting on the arm rest in front of the elbow, or with the arm clear from the desk,

The best kind of movement is the combination of these three movements, which the pupil will naturally acquire, when the course of instruction and practice is followed as laid down; but pupils may be assisted by the use of the foregoing terms in explanation of the different movements.

Close Movement is directing the pen with effort to execute form while studying it. Sharp turns and close extensions are results of close movement.

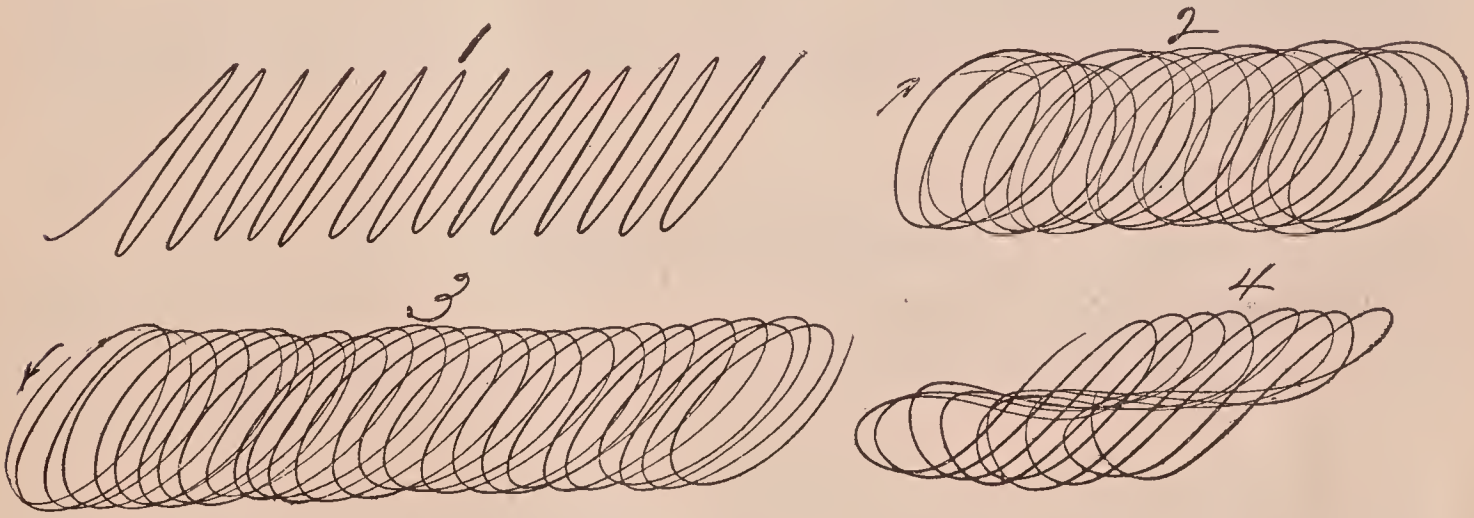
Free Movement is directing the pen without any apparent effort to execute form, and is used in writing words and capitals after the forms have been well learned. Short turns, oval turns and loops are results of free movement.

Close movement should be by strokes; it should not be by drawing the lines slowly except by small children that are required to learn to write in a few weeks.

In free movement, letters or words are comprehended as units.

Muscular movement is a term used by penmen to describe the practice in which the heavy muscles in front of the elbow are trained to bear all the weight of the arm and hand and direct all the movements of the pen, in short, do all the work of writing, except to hold the pen loosely in the hand.

MOVEMENT DRILL EXERCISES.



These drill exercises are the four capital principles written continuously from left to right. All such practice should be regularly written on the page. It does not avail anything to practice on exercises like these for less than an hour, at least half an hour, at a time, and the practice should be one, two, or three times a day. Such practice is impracticable in the public schools, where only fifteen or twenty minutes can be devoted to writing daily, unless the pupils may be induced to write them at home and bring their work to school for the inspection of the teacher.

EXERCISES.

An Exercise is any single letter, word, figure or specimen to be written.

As to the manner of conducting exercises in school they should be distinguished as *drill exercises* and *regular exercises.*

A Drill exercise is one conducted by the teacher, requiring all the pupils to write the same exercise in unison to time.

Regular Exercises are those of the regular course and are understood to be the individual exercises of the pupils, followed up one at a time until learned.

As to intention, exercises are *practice exercises* or *specimen exercises.*

A Practice exercise is the writing of a single letter or word, preparatory to writing a specimen containing the letter or word.

A Specimen exercise is the writing of a page of words or sentences.

As to kind, exercises may be distinguished as *figure* exercises, *letter* exercises, *word* exercises or *sentence* exercises.

A Figure exercise is the writing of a single figure.

A Letter exercise is the writing of a single letter.

A Word exercise is the writing of a single word.

A Sentence exercise is the writing of a single sentence.

Exercises may also be distinguished as *pen-holding* exercises, *position* exercises or *movement* exercises.

A Pen-Holding exercise is one so easy to execute that the pupil may make it and devote his efforts to pen-holding.

A Position exercise is one calculated to interest the pupil so that he will be impelled to take the best position.

A Movement exercise is one wholly intended to induce and establish better action of the hand and arm in the use of the pen.

PENHOLDING EXERCISE.

Learning to hold the pen requires a new use of the thumb, which, like all other muscular action requires attention and effort for some time; for this reason the exercises for practice should not be of a kind that requires much effort and attention.

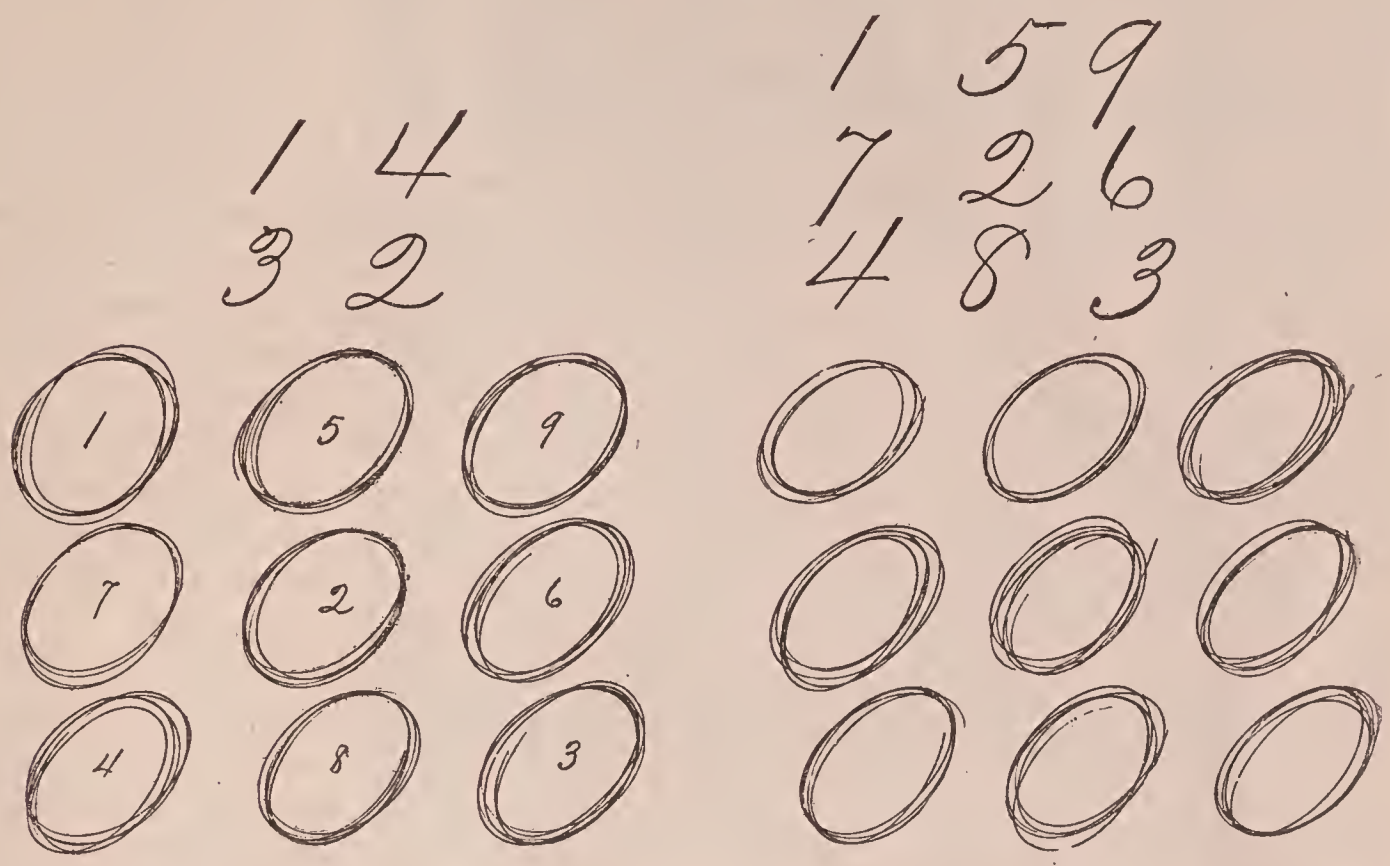
The exercises of dots and straight lines (Figure one) are given merely as suggestive illustrations.

The writing of entire letters or words is too difficult for the pupil who has not learned to hold the pen.

The first step in learning the regular course should be that of holding the pen.

POSITION AND MOVEMENT EXERCISES.

Forms.

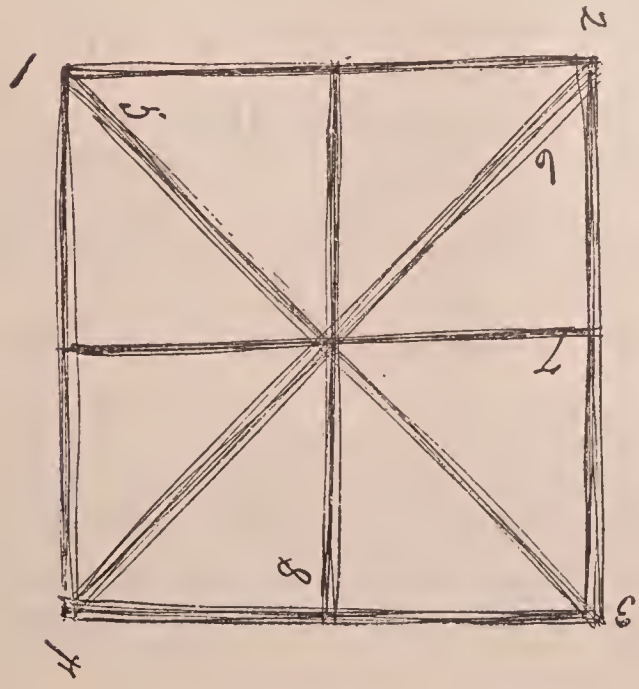


The exercise on the opposite page is a pen-holding exercise. The above are position, pen-holding and movement exercises. The figures are to be written in the order indicated by them. These are forms: 1, 2, 3, 4, is the "*two*" form, because it writes two lines at once; 1, 2, 3, 4, 5, 6, 7, 8, 9, is the "*three*" form because it writes three lines through at once.

The ovals are written in the "three" form and they suggest the writing of any exercise in these forms if a pupil needs it to help him in his position.

In writing a letter or a word in the forms, the lines and columns must be kept straight and the form of letter correct. It is left with the teacher to designate which pupils must write regular exercises in any of these forms. A form may include 16, 25, 36, 49, etc., places. It is a good practice to fill a form of 81 places, with the numbers to 81, inclusive, omitting of the ten's figure.

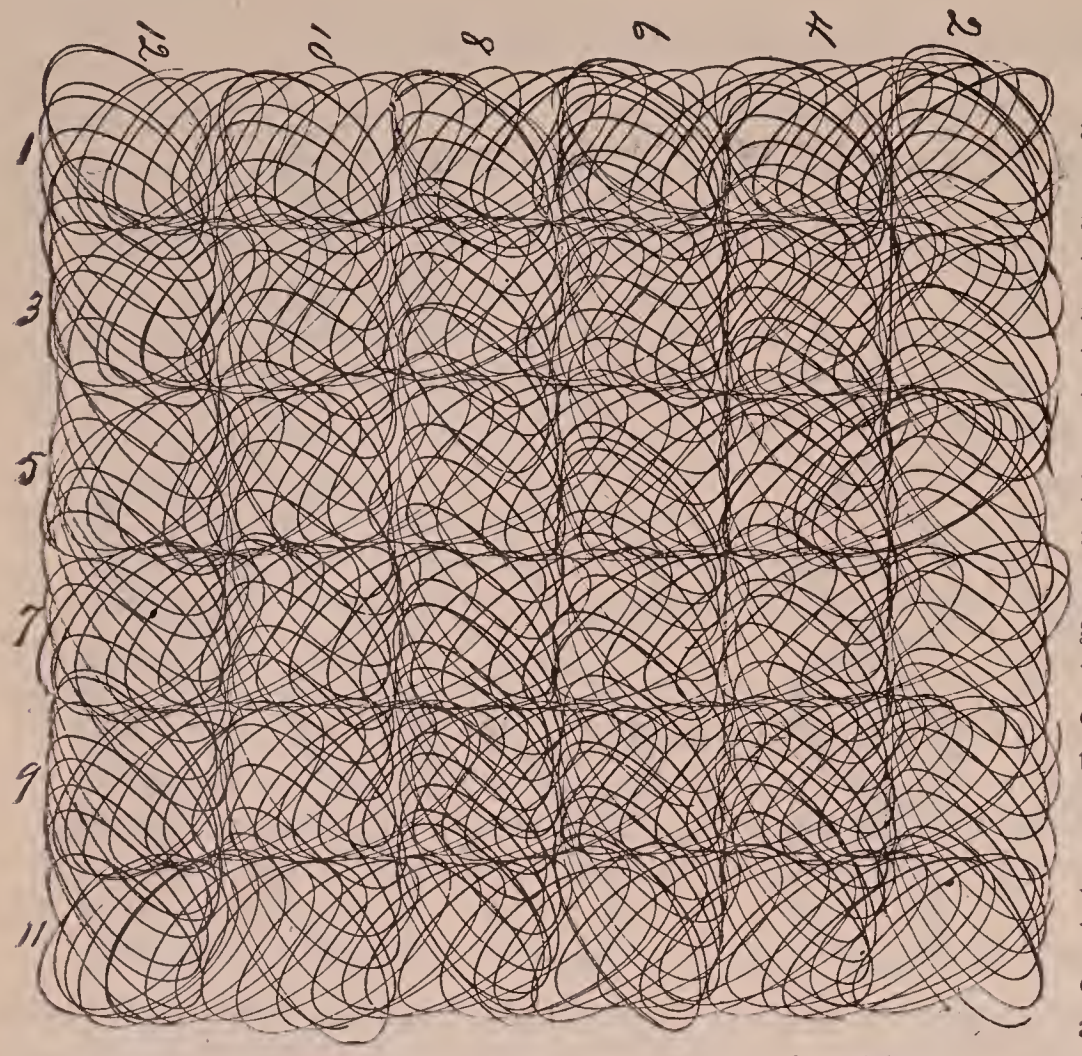
Designs.



The lines are indicated by the figures in the order they should be written. The first design requires that the paper be moved seven times after the first line is written. The second design on page 44 requires that the paper be moved one-fourth round or back eleven times after the first line is written.

The exercise in the first design is for beginners; a letter may be written along each of the lines in the same manner.

The exercise in the second design is for advanced pupils or for anyone that can do it well. Of course either exercise may be made in either design.



Writing in designs is the very best way to acquire good position.

The pupil's mind is so much occupied with the design that he gets a great deal of systematic, helpful practice, and a good position becomes established almost unconsciously.

These are only suggestions of designs that may be worked out by the pupils for themselves.

Writing in designs requires that position which makes it possible to use both hands, one to adjust the paper and the other to write.

The oval exercise is merely suggestive of writing any exercise, which may be a pupil's regular letter or word exercise.

These designs may be called the square design, and they may be written full in a variety of ways.

SPECIAL.

This system of writing contemplates only the penmanship of the pupil, not the learning or expression of sentiments.

Pupils are expected to learn to write by writing.

The Writing period is dedicated to the special betterment of the penmanship and not merely to learning letters in some form that makes it possible to read the writing.

Learning to write well is a matter of growth.

The pupil in his last school years should be compelled to do good work rapidly, just the same as if he were in business and his salary depended upon it. This may be done by requiring regular school work done with great dispatch and casting aside all papers that do not show good, firm writing, and have it understood that the subject matter will not receive any attention until written in better shape. But this would be hardly fair if the pupil had not had an individual chance to learn and was known to have succeeded with his regular course.

No other branch in school can be so well managed to bring about actual business results.

HOW OFTEN WRITE?

Once a day. It is necessary to give special attention daily to this subject more than to any other, because of so much writing of lessons which is a great advantage if the pupil is continually assisted and prompted, but a great disadvantage so far as establishing a good hand writing is concerned, if the proper vigilance is not exercised continually.

PART IV.

VERTICAL WRITING.

We prepare the vertical style in the same plan of book and under the same methods of instruction that we prepare the slant. Following we give illustrations in vertical writing, with references to the pages in this book or the Chart Books, on which the duplicates in slant may be found.

We do not discuss the merits or demerits of vertical writing here, but we claim to have the best and most practical form of vertical writing.

A system for use in the public schools should be prepared with the twofold view of learning to write in school and applying the style, so learned, to business writing.

In the specimen from the Advanced Chart Book we suggest the writing of the third principle with connective strokes made under, as in *c*, *a*, *d* and *g*. This enables us to write *more rapidly*.

POSITION.

The position for writing vertical writing is in question among authors. Although the position of paper straight in front of the pupil is not the most convenient for writing straight across the paper from left to right, we believe that it is the correct position for writing the vertical style, because the main strokes are made in the line of vision, which is true of slant writing when the position of the paper is straight with the forearm.

The position of the body to the desk should be the same as the position in writing the slant hand, viz.: front position, but the elbows may come much closer to the side, and we may write well much closer to the lower edge of the desk than when writing the slant hand.

MOVEMENT.

The correct writing of the vertical style requires a whole arm movement without a rest, or with movable rest; we believe that pupils will easily adapt themselves to this movement, but it will require more attention for a time than the movement in writing the slant style. The hand movement must be used the same as in the slant style, but it is somewhat more difficult to acquire, because it must be accompanied with the whole arm movement instead of the forearm movement. See movement on page 40.

PENHOLDING is the same in writing both styles.

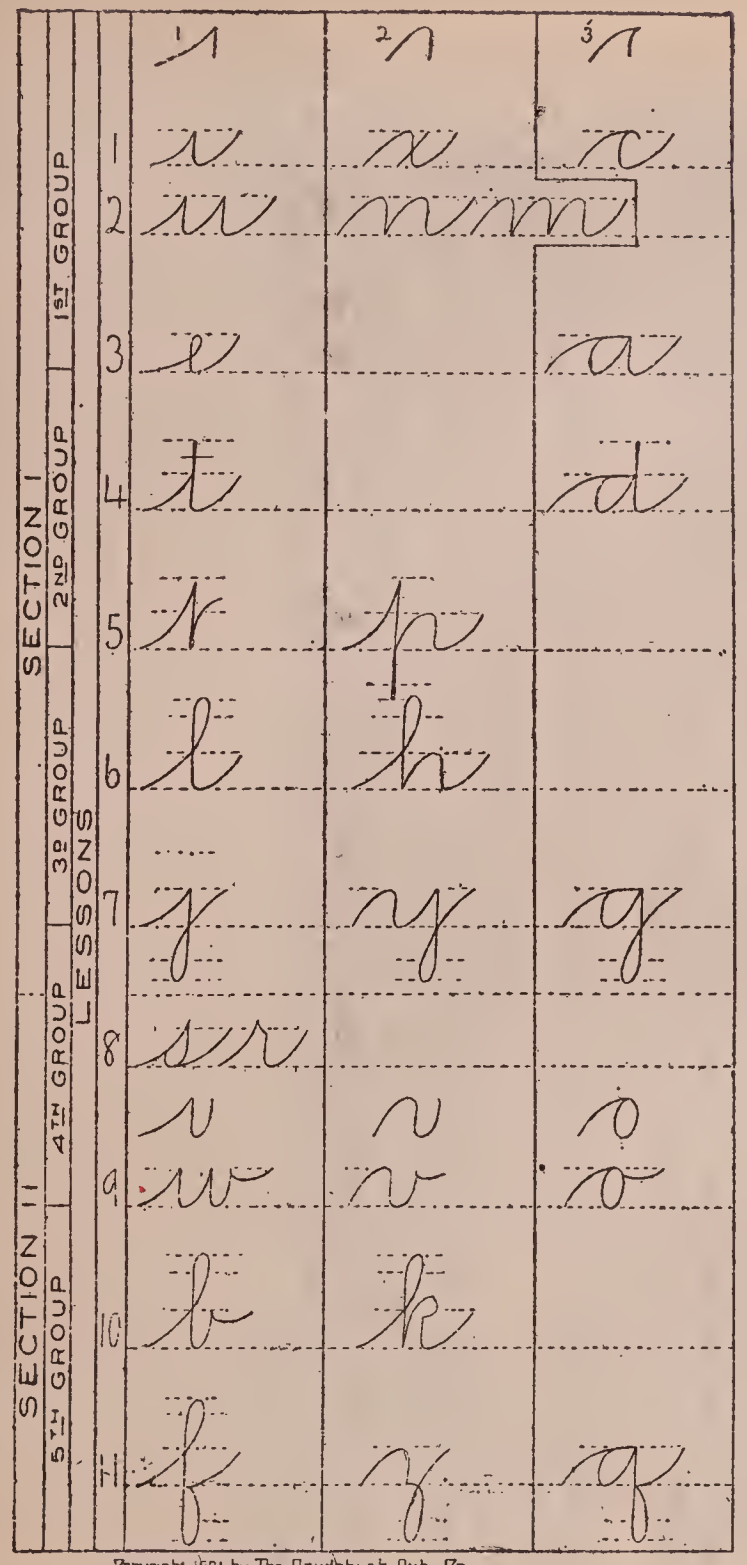
FORM.

Pupils do not write the vertical style at first because it is more natural to execute it, but because they have been in the habit of seeing every thing upright, and this mental impression, unconscious to them (and to too many of their teachers) controls them in making the first marks when learning to write.

It is a mistake for teachers to enter upon the teaching of vertical writing with the notion that it will be easier to teach and learn correctly. That vertical writing conduces to correct position, is also a mistake, because pupils may write a legible hand with poor position and penholding more acceptably than they can write the slant hand with poor position and penholding.

It will be necessary for the teacher to exercise vigilance in the matter of position and movement, while teaching the vertical style.

NOTE.—All preceding illustrations in slanting style, but not given in this part, are applicable to the vertical style.



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SMALL LETTER CHART.

1 cumin minx

2 canine acme

3 execute timid

4 penitent pant

5 human heeled

6 timely judge

7 exercises risen

8 whosoever wove

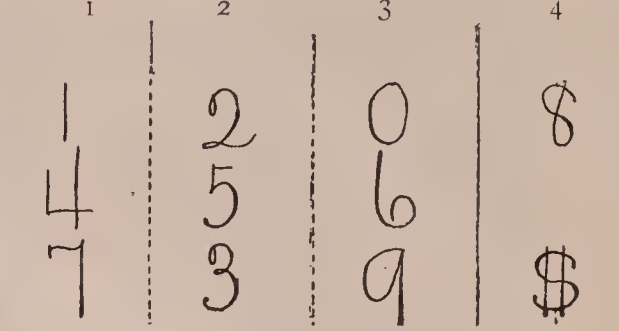
9 brought bleak

10 frieze quaff

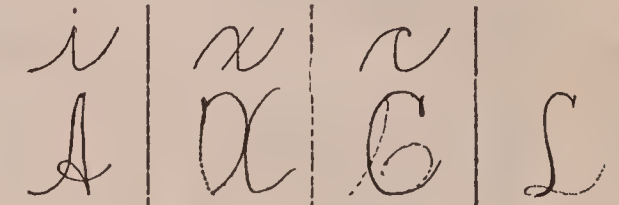
Page 8 this Manual.

PRINCIPLES.

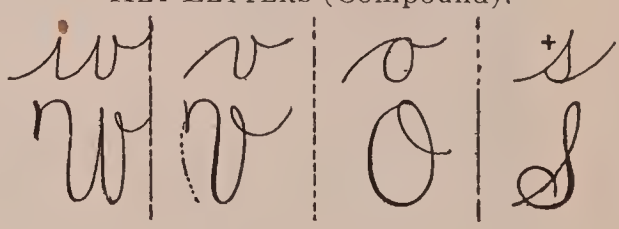
DIVISIONS.



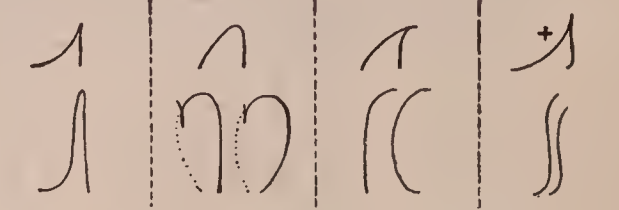
KEY LETTERS (Simple).



KEY LETTERS (Compound).



PRINCIPLES (Simple).



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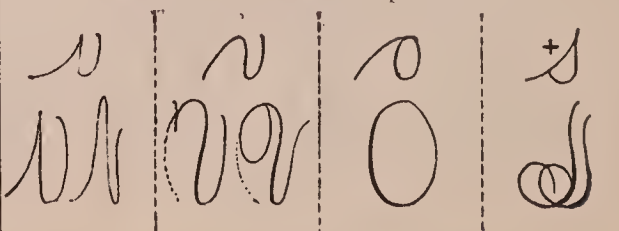

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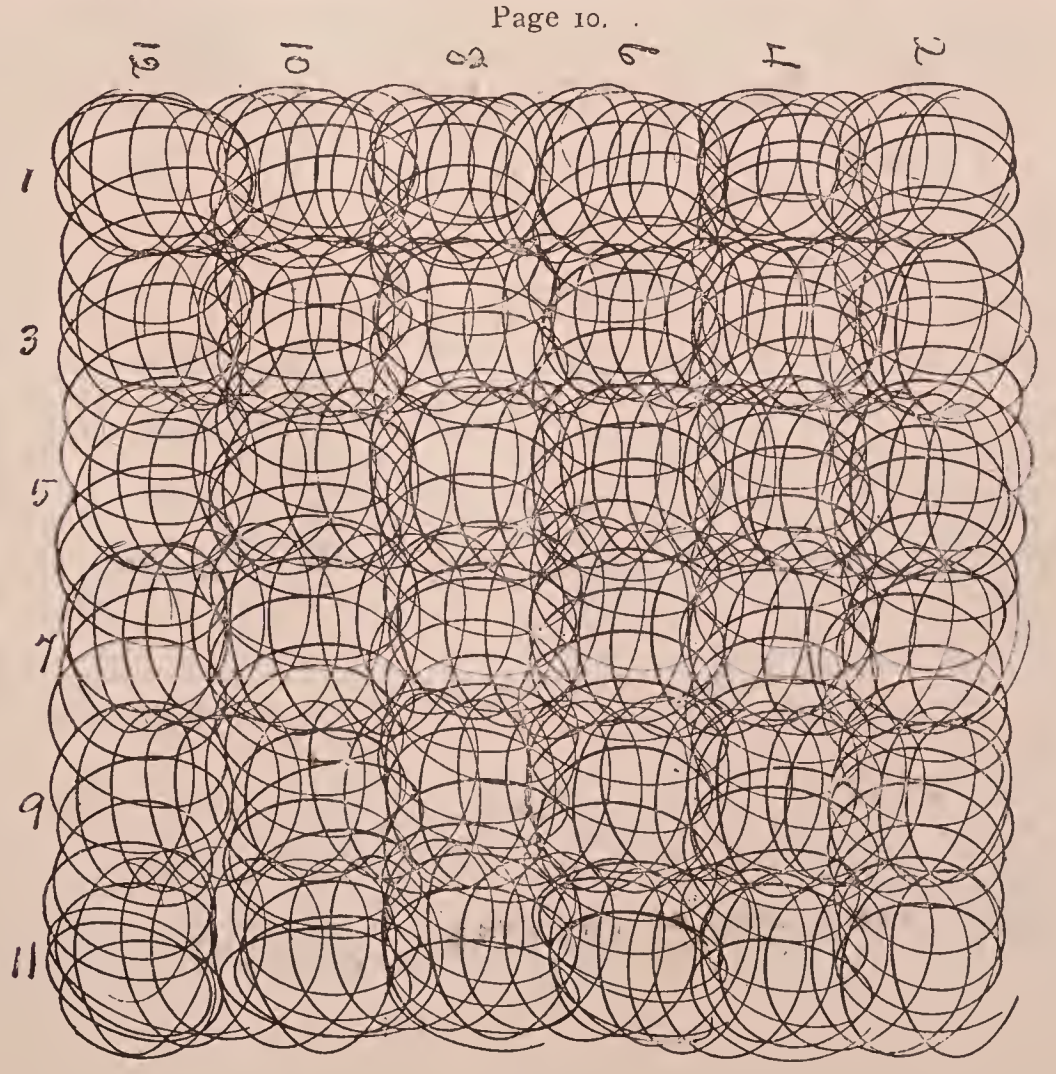

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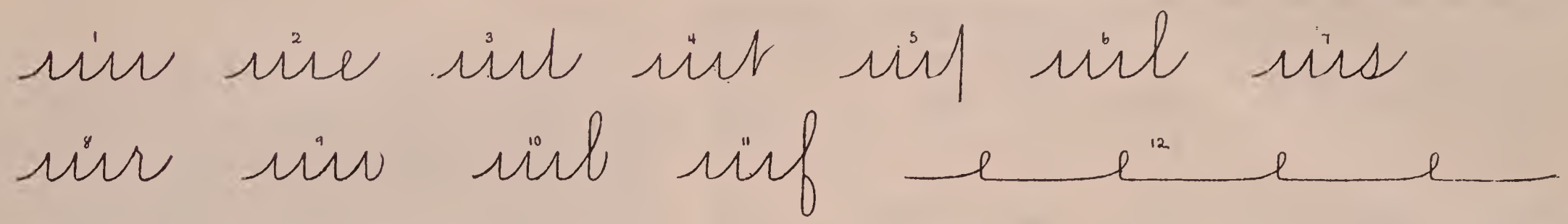
EXERCISE CHART.

1111 1111 4444 4444 7777 7777



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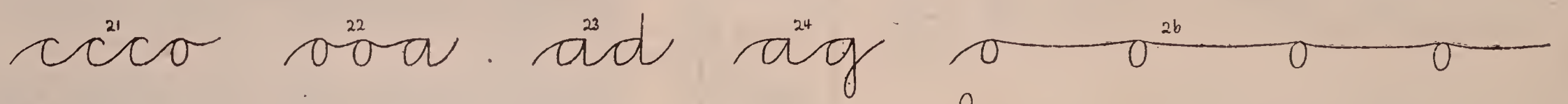
0000 0000 6666 6666 9999 9999



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Page 11.

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School Topeka. Kan Mar. 16'95.

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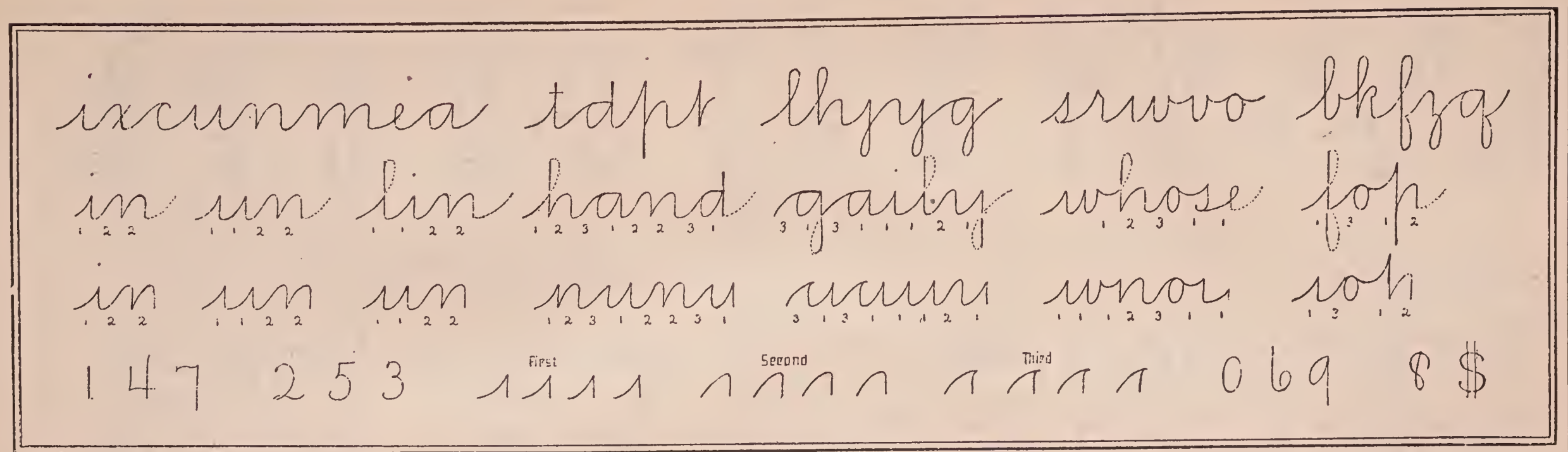
Specimen No. 6 _____ Age ____

NAME

SPECIMEN.

Nine minimum men came running. Vanity of vanities all is vanity Indianapolis is capital of Indiana. Oranges grow on trees. Quincy is a city in Ill. Nine minimum men came running. Vanity of vanities all is vanity. Indianapolis is capital of Indiana Oranges grow on trees.



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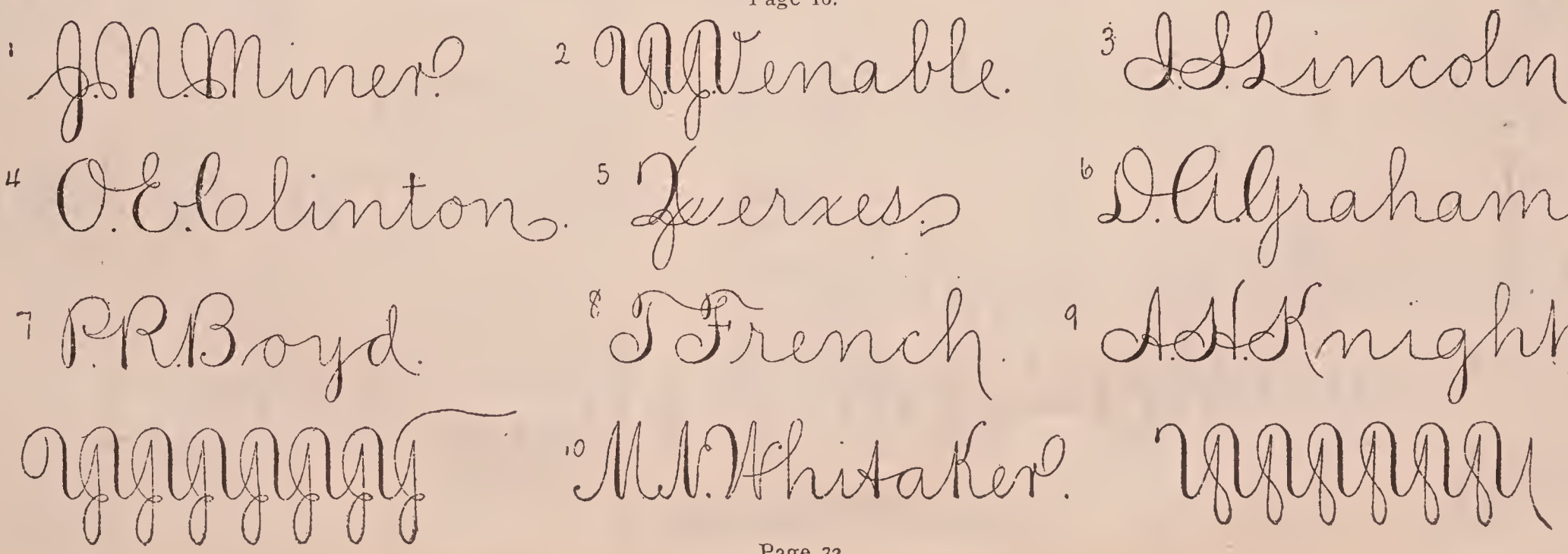

Page 32.

SPECIMEN.—FIFTH DEGREE.

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Page 3 in the Advanced Chart Book.

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N O P Q R S T U V W X Y Z

TESTIMONIALS.

1890.

GEO. W. WINANS, State Supt. Public Instruction, Topeka, Kan.: "I have examined Roudebush's Writing Charts, and the plan therein followed is practical and logical. I have also had opportunity of noting the progress made in writing by pupils who have been instructed according to this system, and have found the progress of such pupils unanimously and remarkably great. The Roudebush brothers are reliable and honorable men, and as such I recommend them to all to whom this may be presented."

D. C. TILLOTSON, Formerly Supt. Topeka Schools, Topeka, Kan.: "I have carefully examined Prof. Roudebush's Writing Charts and take pleasure in commending them. As superintendent of the city schools of Topeka, I became acquainted with his system of penmanship and know that it was marked out in the school room and is the result of actual experience of a practical teacher."

W. C. STEVENSON, Instructor in Penmanship and Book-keeping, the State Normal School, Emporia, Kan.: "We use the Roudebush Writing Charts and practice paper in connection with the regular work in penmanship in the State Normal School. I consider the system superior to any I have seen for use in the public schools. It is particularly valuable to teachers who are not skilled penmen."

1891.

R. B. WELCH, Prest. Board of Education, Topeka, Kan., Formerly President Kansas State Normal School: "The Board of Education in this city adopted the Roudebush Writing System one year ago, and its use during the past year convinces us that it is the best and most practical system of writing now before the people. Our teachers were able to comprehend and teach it better, and our pupils made more substantial progress with this system than any other used heretofore. The system is adopted for five years and we have no disposition to change. In fact we know of no system that we would adopt in preference were the books and charts furnished to us free of cost."

JOHN M. BLOSS, Supt. of Topeka Schools, Topeka, Kan.: "We have used Roudebush's Writing System in the Topeka Public Schools during the past year. I regard it as an excellent system because it is the only system by which the teacher is compelled to teach the subject. It is logical and correct in its methods. Our teachers like it and our pupils have made rapid progress."

MRS. C. F. MENNINGER, Topeka, Kan.: "I have no hesitancy in saying that, for Primary pupils, I like the Roudebush System of Writing best of any I know. It is especially good in early work, because it leaves off the "finishing lines," which in other systems give rise to more or less difficulty."

D. R. BOYD, Supt. of Schools, Arkansas City, Kan.: "We have used The Roudebush System of Penmanship in our schools for three months and we are ready to pronounce it a decided success. I wish particularly to endorse the plan of instruction and drill. It is so devised as to meet in detail the difficulties of teaching the subject. It secures the intelligent work of each individual. It secures and retains the pupil's interested attention by having constantly before him the particulars of his own improvement and failure. The pupil constantly sees and feels that his advancement depends on his own execution. The teacher also is held as directly responsible for criticism as the pupil for his work.

"I heartily endorse the system because it secures interested work from the pupil; because it secures good teaching from the teacher; and because it is economical."

1893.

W. M. DAVIDSON, Supt. Topeka Schools, Topeka, Kan.: "It is the almost unanimous verdict of the teachers and principals in our schools that the system is in every way superior to any and all other methods with which they have had any experience. The improvement in our writing since the introduction of the Roudebush System has been most marked."

C. R. FRAZIER, Principal of Schools, Soudan, Minn.: "I introduced your Writing Books in the Soudan Schools last winter. I am enthusiastic over them. Pupils are all eager for the writing period and many of them practice at home. The results are far better than I had hoped for even. I vote your system a grand success. We will continue their use and more extensively than heretofore."

J. G. SCHOFIELD, Supt. of Schools, Seneca, Kan.: "We have used the Roudebush System of Penmanship to the exclusion of all others in Seneca Public Schools for the past year. We find it very satisfactory. It is certainly superior in every way to the old Copybook system. When the teachers come to know its advantages the Roudebush will take the lead in schools where *penmanship* is taught rather than 'writin.'"

GEO. W. KENDRICK, Supt. of Schools, Clay Center, Kan.: "In Clay Center schools we have used the 'Roudebush System' of penmanship one year and the progress in that direction was remarkable. At the opening of the year we had a city full of pupils who could not write. At the close of the year we had a city full of pupils who were excellent penmen. I cheerfully recommend the Roudebush System as *the* system."

BELLE BENNETT, Principal of Euclid School, Topeka, Kan.: "It gives me pleasure to say that I have had excellent results in writing by using the Roudebush System. If the instructions are followed, the pupils become interested and anxious to advance. Some of my poorest writers have become good penmen in a few weeks."

JOHN L. WILLIAMS, Principal of Harrison School, Topeka, Kan.: "The Roudebush Writing System has enabled teachers to get better results than they could possibly secure by any other system. They have been compelled to study the analysis of letters, thus getting a correct mental picture of the letters and learning to write. It then becomes an easy matter to criticise the work of the pupil intelligently."

MABEL SMITH, Euclid School, Topeka, Kan.: "In my experience I have found no system that serves to keep up the interest of the school as well as the Roudebush. There is a novelty about it that is found in none other. The method in arrangement is so full of variety that it always interests."

MARY B. HUTCHINSON, Principal First Ward, Arkansas City, Kan.: "I am an enthusiastic admirer of the Roudebush Writing System. I have been a teacher for twenty-five years and have not found any system equal to this. With it all of my teachers accomplished wonders."

L. M. BERRY, Arkansas City, Kan.: "It gives me genuine pleasure to testify to the merits of the Roudebush Writing System, indeed I can scarcely say enough in its favor. The elements are few, the system easily understood, the work a pleasure to both teacher and pupil. The results are excellent."

LIZZIE F. WARK, Second Ward, Arkansas City, Kan.: "I have taught the Roudebush System of Writing for two years and can say that in twelve years of experience I never found as good a system as it is. My observation is that it is so complete and simple that every teacher who uses it obtains excellent results from a large per cent. of the pupils."

KATHERINE WILDER, Clay Center, Kan.: "To both teacher and pupils, writing is no longer the bug-bear it formerly was. My pupils look forward to 'writing time' with the keenest pleasure."

1895.

HENRY R. CORBETT, State Superintendent, Lincoln, Neb.: "I desire to say for the Roudebush System of teaching penmanship that during my work as Superintendent of city schools this method of instruction proved to be so systematic, so easily conducted by the teacher, and so productive of good results, that if I were today placed in charge of a city graded school, I know of no system I would more willingly introduce into the schools under my supervision."

S. W. BLACK, Supt. of Schools, Pittsburgh, Kan.: "I am glad to inform you that we are having good success with our writing under your system. It may seem an extreme statement, but I feel called upon to say that the 'Roudebush System' is the only real writing method that I know of. With it I can keep my teachers all up to the working point. With it I can secure uniformly good work from the pupils.

"We do not care to exchange for anyone's writing books."

J. H. GLOTFELTER, Supt. of Public Schools, Atchison, Kan.: "We have used the Roudebush System of Penmanship for one year with very gratifying results. It is practical and teachable. It is based on the right idea—quality, not quantity."

CAROLINE V. SMITH, Teacher in Writing, State Normal School, Winona, Minn.: "I am in receipt of the 'Roudebush System in Writing,' and am greatly pleased with the method. In my opinion it is the most progressive and practical system published thus far. I wish to congratulate you upon a radical departure in the method of presenting the work in Penmanship."

C. A. FAUST, Penman, Chicago Business College, Chicago, Ill.: "I have examined the Roudebush Writing System and, while I believe only in personal instruction, I consider the graded lessons, the plan of individual instruction, and the method of drills, as outlined and suggested in the Portfolio Chart Books, the best I have ever seen."

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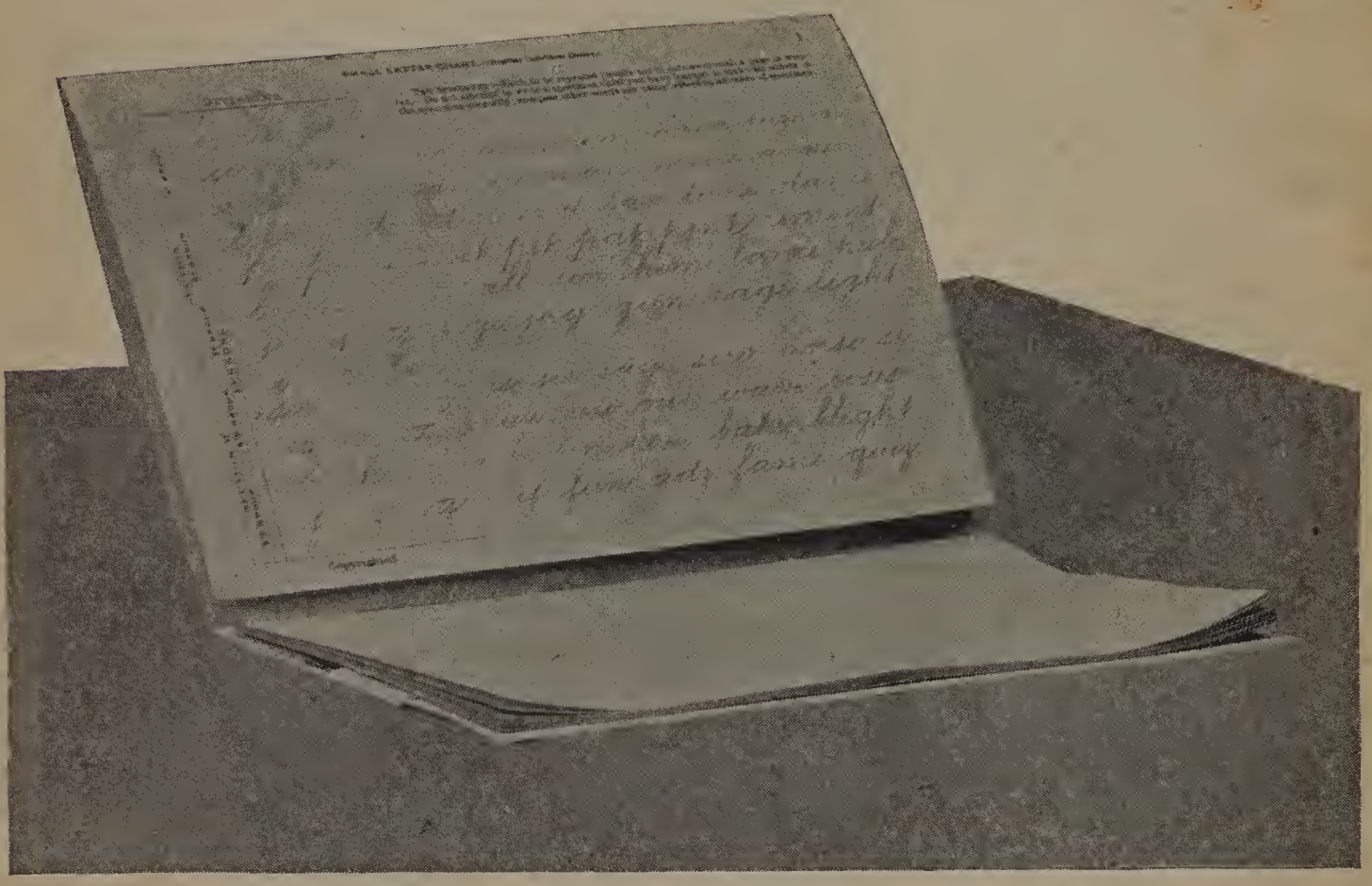

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